Museum News

SEPTEMBER 1973

Kitsch

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Museum News

Features

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Cover

Surfing putto, 18-karat gold leaf over rubber, approximately 22 inches in height. From the exhibition, "Kitsch: The Grotesque around Us." Wichita Art Museum.

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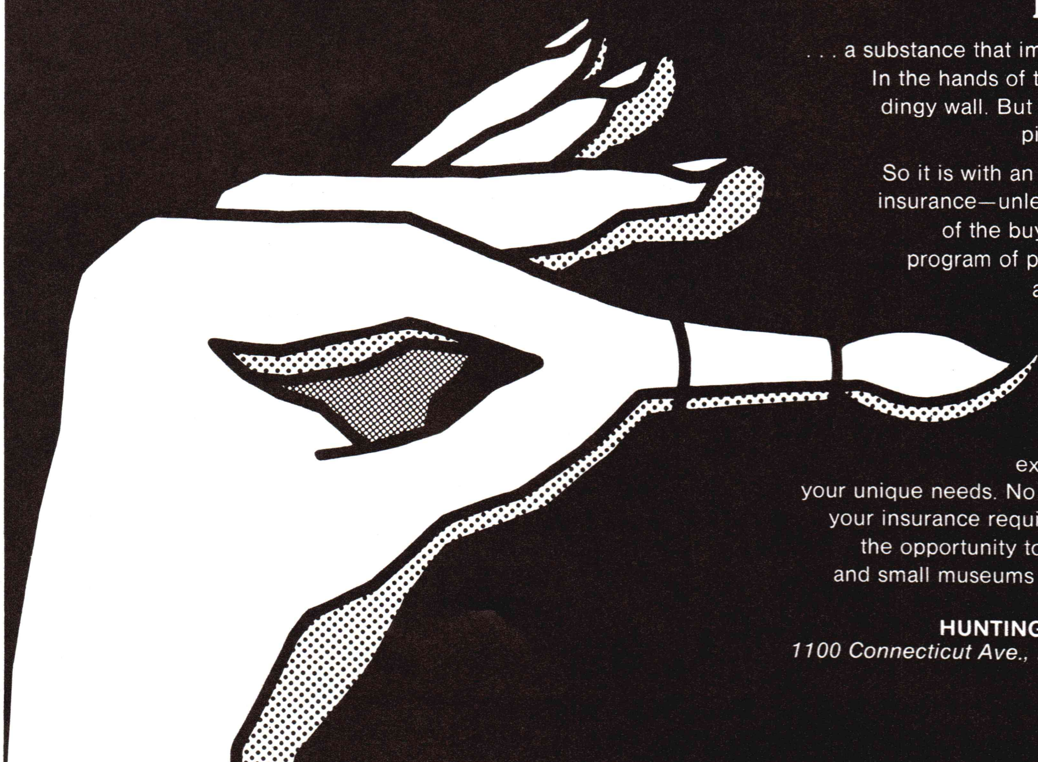
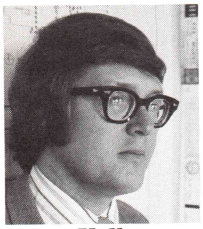


Authors



Kelly

Albers

Von Adlmann

Bolton

Shettel

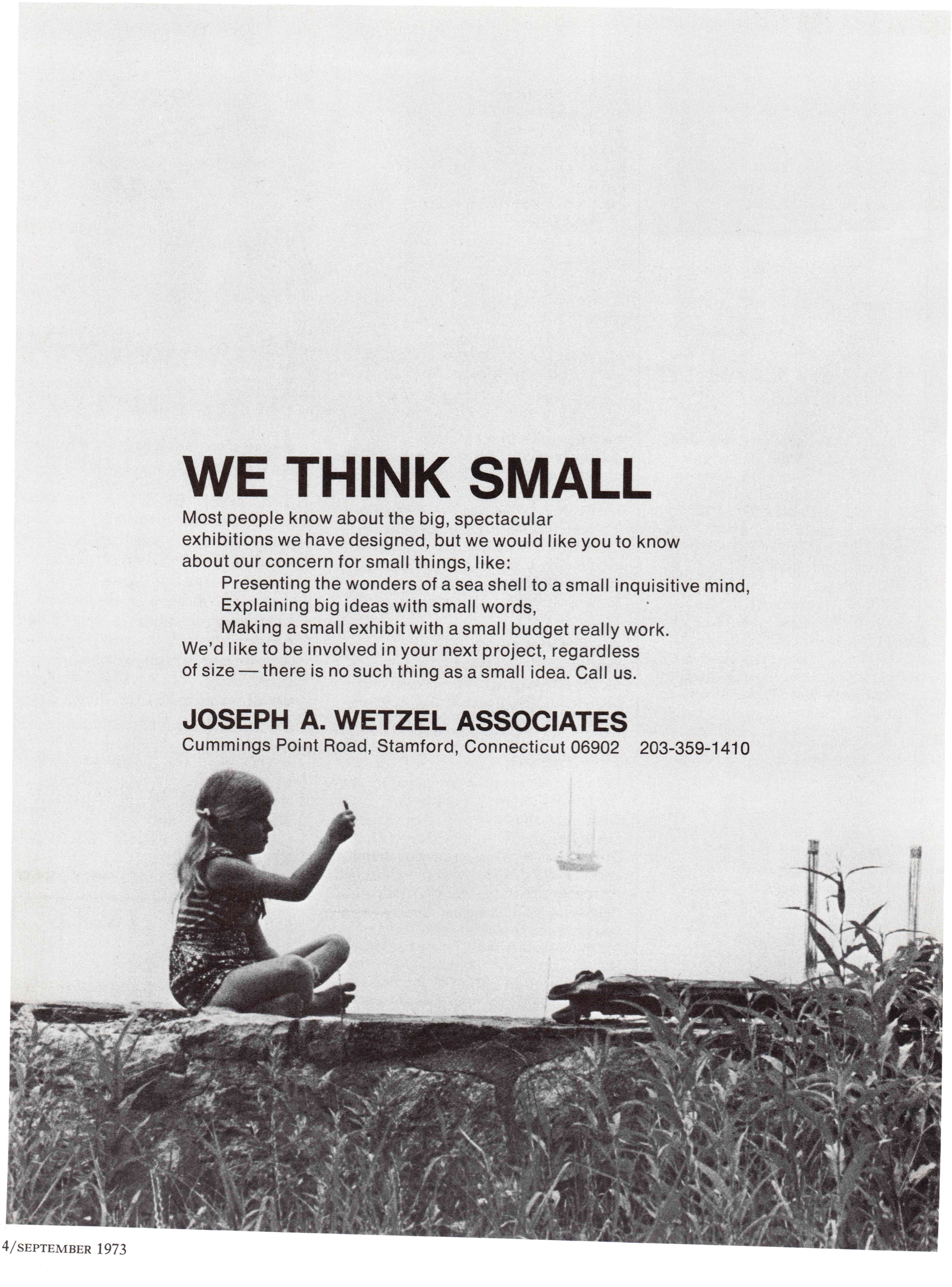
Frank Kelly is a senior vice president and designer with Omniplan Architects Harrell and Hamilton, a multidisciplinary design firm located in Dallas, Tex. A graduate of Rice University and an architect, he has designed a wide range of planning, architectural and interiors projects. He taught design for three years in the School of Architecture at the University of Tennessee where he authored a research publication, the "Strip Highway." Kelly designed the flexible interiors systems employed in the new Miller's West Town Store in Knoxville, Tenn.

Harry R. Albers, currently director of administration for the Kitt Peak National Observatory, formerly served at the Smithsonian Institution as manager of Smithsonian's Satellite Tracking Program, executive director of the Smithsonian Research Foundation and business manager of the Institution. As business manager, Albers formulated and put into effect the Product Development Program discussed in this month's issue of MUSEUM NEWS. Presently he is serving in an advisory capacity to the Smithsonian in its Product Development Program as well as a consultant both for manufacturers and museums desiring to formulate programs in product development.

Director of the Wichita Art Museum, **Jan von Adlmann** received his B.A., summa cum laude, from the University of Maine, his M.A. from the Institute of Fine Arts, New York University, and attended the University of Vienna, the Free University of West Berlin and the University of California, Berkeley. Author of numerous exhibition catalogues and scholarly pieces, his most recent articles include, "Max Klinger Rediscovered" for *Art News* and "Mona Lisa's Sweatshirt," in *the ARTgallery.* The exhibition, "Kitsch," formed by the Wichita Art Museum, was invited as the only United States museum contribution to the 5th Documenta, Kassel, Germany, in the summer of 1972.

Howard A. Bolton is a member of the firm of Milbank, Tweed, Hadley and McCloy, New York, New York. He received his A.B. and M.B.A. degrees from the University of Michigan and is a graduate of Columbia University Law School.

Presently director of the Institute for the Development of Human Resources, a division of the American Institutes for Research, **Harris H. Shettel** has written numerous articles and reports dealing with programmed instruction, exhibit effectiveness and development of training devices. As a research psychologist with the Air Force Personnel and Training Research Center, he participated in the investigation of variables leading to the more effective use of audio-visual devices in Air Force technical training programs. On joining the American Institutes for Research in 1959 as a research scientist, Shettel became active in both research and development efforts in the design and evaluation of effective educational and instructional materials. Industrial and business clients for whom he has developed training materials while at AIR have included AT&T, IBM, Westinghouse, Bell Labs and Burroughs Corporation.


WE THINK SMALL
Most people know about the big, spectacular exhibitions we have designed, but we would like you to know about our concern for small things, like:
Presenting the wonders of a sea shell to a small inquisitive mind,
Explaining big ideas with small words,
Making a small exhibit with a small budget really work.
We'd like to be involved in your next project, regardless of size — there is no such thing as a small idea. Call us.
JOSEPH A. WETZEL ASSOCIATES
Cummings Point Road, Stamford, Connecticut 06902 203-359-1410

Letters to the Editor

More Thoughts on Deaccessioning

My congratulations on your May issue—very interesting, indeed, lively and well-edited.

Following is an erratum for my article in the May issue: page 34, left column, line 17, should read "the same museum" rather than "another museum."

Egbert Haverkamp-Begemann
Chairman
Professor of the History of Art
Yale University
New Haven, Conn.

I was delighted to see the May MUSEUM NEWS with the various articles on acquisition, deaccessioning and looting. I was particularly happy to see the AAMD has passed a fairly inclusive resolution on acquisition policy. Now that the Smithsonian Institution, with its several art museums, has also adopted a strong acquisition policy (16 May 1973), I hope that other major art museums will take a stand against the acquisition of looted or smuggled art.

Donald Collier
Curator, Middle and South American Archaeology and Ethnology
Field Museum of Natural History
Chicago, Ill.

The article, "The Price is Never Right," [May, 1973] by Professor Egbert H. Begemann of Yale University, is especially interesting to a curator who has spent a lifetime studying the misnamed "decorative" or "minor" arts. Some years ago I was at the Parke-Bernet galleries to bid on some Russian items. One of the staff, the late Oswald Goetz, took me behind the scenes to see a group of mostly superb pieces of French 18th-century furniture that was about to be auctioned by an "eastern educational institution." I expressed the expected astonishment and asked which educational institution was selling the furniture. The reply was Yale University. There were the usual excuses of upkeep (repairs were necessary because of neglect) and the lack of space. My reaction was that Yale had fine collections of American furniture, and would not this French furniture be important for students to see when they were studying the American furniture? Needless to say, most of the furniture was bought by European dealers and went back to Europe, further diminishing our holdings in great French furniture. Yale received much more for the furniture than it expected and, I was told, was very pleased.

It seems to me that Yale University by this unthinking act has deprived not only its students but all of us in this country of the opportunity to see this group of French furniture without traveling to Europe where it is doubtless scattered among several museums and private collections.

Marvin C. Ross
Curator
Hillwood
Washington, D.C.

Tough, but Meaty

MUSEUM NEWS is getting better and better. The Association's willingness to deal with some tough and vital issues is making the journal more and more exciting.

It occurred to me that when you decide to confront what's really happening, you might get some mail from people who would rather you didn't. So here's one vote, unsolicited, from someone who wants you to go confront some more.

Alice Carnes, Ph.D.
Coordinator, Teacher Training
Field Museum of Natural History
Chicago, Ill.

My compliments on the "meaty" content of the most recent issues of MUSEUM NEWS. Keep it up. It is vitally important that the profession recognize and discuss such issues as employment of minorities and women, return of native American artifacts, etc., if it is to grow. As the main method of professional communication, MUSEUM NEWS provides a much-needed sounding board.

Anita Manning
Registrar
Bernice P. Bishop Museum
Honolulu, Hawaii

News Notes

White Paper Published—Guidelines Emerge

Both The Metropolitan Museum of Art and the Office of Attorney General Louis J. Lefkowitz (of New York State) have announced that the Museum's special committee of trustees, headed by Roswell Gilpatric, has completed its *Report on Art Transaction 1971-1973.* Nearly half of the 42-page document, which has come to be known as the White Paper, is devoted to factual, detailed summaries of eight specific transactions involving paintings from the Museum's collections, about which questions had been raised publicly. The transactions include two exchanges, four sales to dealers, two auction sales and a total of 201 paintings.

The *Report* also outlines the series of checks and balances provided for the deaccessioning and disposal of works of art and provides for a series of modifications of procedure which were drafted after consultation with the Attorney General of the State of New York.

According to the Attorney General's Office the following major points are included in the *Report*: 1) whenever it [the Museum] deaccessions any work of art worth more than $5,000 it will promptly inform the Attorney General; 2) the deaccessioning process will be a more formal process involving a more detailed procedure within the Museum which will provide additional protection to the public interest; 3) any sale, other than to another museum, of deaccessioned works of art having a value of $5,000 or more will be at public auction; 4) adequate public notice will be provided prior to the sale of deaccessioned works of art having a value of $25,000 which have been on exhibition within the past 10 years; 5) the Museum will carry out the non-binding wishes of any donor to the extent that they are feasible; any deviation from a non-binding restriction will occur only upon the consent of the donor or his heirs, on notice to the Attorney General; 6) where there is a binding restriction on any gift to the Museum, no disposition or deviation from the restriction will be attempted without appropriate court authority and appropriate notice to the Attorney General as the representative of the public interest.

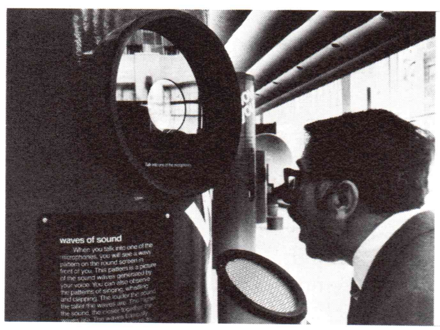
The Attorney General's Office noted that its inquiry included interviews with officials at the Museum, various art dealers, art historians and art critics, and an examination of hundreds of documents from the Museum's archives relating to both the Adelaide Milton DeGroot bequest and the operations of the Museum generally.

The Attorney General's Office suggested in a release dated June 27, 1973: "Finally, if experience shows that voluntary and cooperative understandings of this nature relating to deaccessioning and disposition of works do not fully serve their purpose, the Attorney General will consider the desirability of suggesting corrective legislative action."

According to the Museum, "On balance the Committee felt that the results of the Museum's policies have been in the best interests of the institution and public it serves. The most convincing evidence that the collections have been enriched is available in the galleries, where such works as the *Juan de Pareja,* the Euphronios Krater . . . and other works of art testify to the continuing improvement and refinement of the collections."

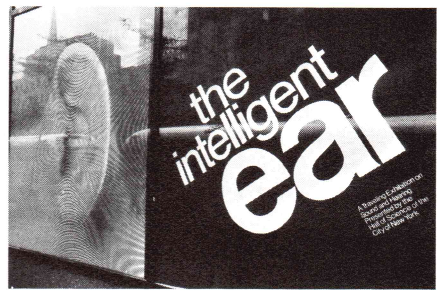
Two Exhibitions That Make Sense

Walking through a "noisy room," hearing the sounds of a modern city, and into a 28-foot "tunnel of quiet" are not part of a new amusement park's Fun House. Nor is a hall of mirrors that leads you into a room where your six-foot friend looks five feet four when standing at one end.



These startling experiences are only part of two traveling exhibitions, *The Intelligent Eye* and *The Intelligent Ear,* conceived by Dennis Flanagan, who is the editor of *Scientific American,* for the City of New York's Hall of Science. And this is only the beginning of a series of traveling exhibitions devoted to exploring how an individual relates to his environment through his senses.

The Intelligent Eye deals with the visual system, including not only the eye itself, but also the brain and the experience of the individual. Its central feature, a series of visual illusions, demonstrates that what we see is not simply physical reality but a physical reality that is interpreted on the basis of our experience. *The Intelligent Eye* opened in the spring of 1971 at the U.S. Plywood Building in New York. Thereafter, it moved to the Museum of Science and Industry in Chicago and to other museums around the country.



The Intelligent Ear opened in June at the Rockefeller Center Exhibition Hall in New York. The exhibition includes: "a whispering gallery," in which one person can stand in front of a large parabolic reflector and speak in low tones to another person some distance away in front of another reflector; a hearing-test station where one can measure the level of his own hearing; and tone generators that demonstrate the basic principles of musical instruments.

The third exhibition in this series is now under construction, but the next sense to be explored is being kept quiet. The exhibitions are all coordinated, made up of colorful and rugged cylindrical modules designed by Kissiloff & Wimmershoff, Inc., working in collaboration with Dr. Detlev W. Bronk, president of the Hall of Science, and Dennis Flanagan.

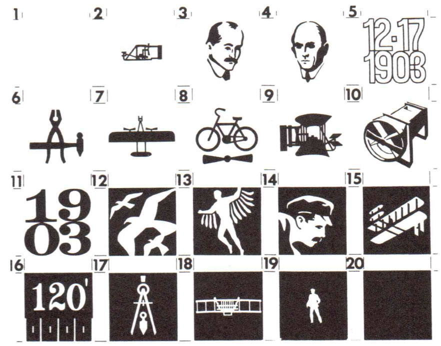
The Hall of Science is in the process of building a new $25 million facility. If the two traveling exhibits are any example of what will finally be installed in the completed Hall, the public is certainly going to "experience" more than a few dusty cases of scientific objects and charts.

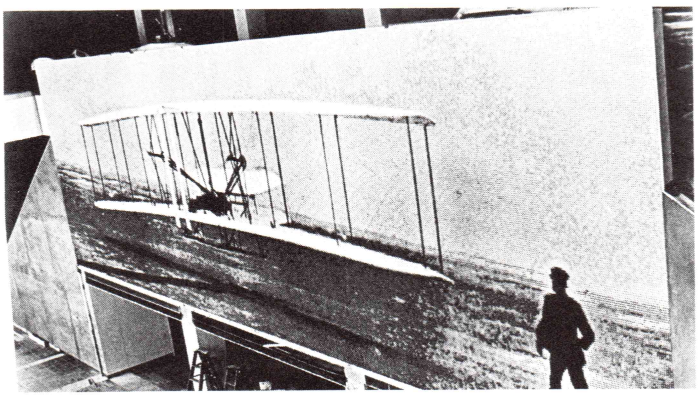
A Mosaic That's Wright Side Up

Orville and Wilbur Wright would have been very impressed by Dayton's tribute to their historic first flight at Kittyhawk, N.C. At first glance, the 60- by 20-foot photographic mosaic of the brothers' first flight may not seem unusual. But the extraordinary aspect of this mosaic is that it is made up of more than 163,000 distinct images.

The mosaic has been installed in the new Dayton Convention and Exhibition Center. It was developed by the Aviation Hall of Fame under the direction of Read Viemeister, who explained: "the concept is as simple as a photographic halftone, but the technique of creating it was highly technical and complex. . . We have used a breakthrough in computerized graphics to create a mosaic."

Each of the more than 163,000 one-inch tiles manufactured in Italy bears a symbol related to the historic flight. Eighteen different tile symbols were used to create the tonal values. An exploded view of the halftone reveals that the composition of the photo is made up of hundreds of dots of





various sizes, each having its own numerical density reading. These density readings were averaged by Mead Technology Laboratories to represent 20 dots from black to white. Each of the 20 tile symbols were developed to match this gray scale.

It all began with an original 16- by 20-inch original photograph of Wilbur watching the first flight. Orville piloted the plane on its first flight, and Wilbur balanced the wing until it became airborne. Technology has certainly come a long way, and in the case of the Dayton mosaic, may offer some interesting dimensions to graphics on a grand scale.

News Notes

A . . . GEM of a System

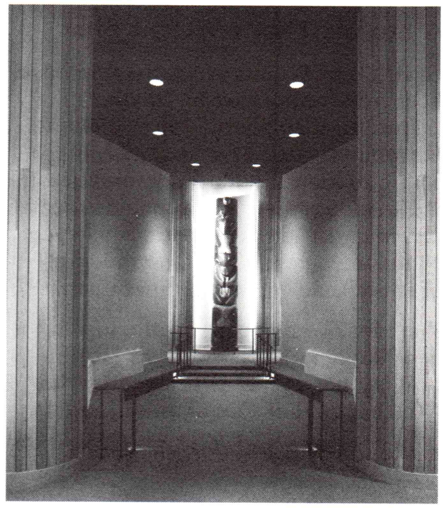
The Arizona State Museum, a division of the University of Arizona, has been working toward computerization of its collections since 1968. During the first phases of the Museum's computerization, computer programs were developed on a piecemeal basis, because good generalized programs for collections management were not available. More recently, however, the Smithsonian Institution has developed the SELGEM system, which is available free of charge. The Museum plans to convert all of its collections to this system.

SELGEM is reportedly an excellent system in that it is not as complex from a programming point of view as most of the commercially available retrieval systems. It is, however, very capable in providing for file update, editing, generalized retrieval, report writing and extensive indexing, including inverted indices.

The collections of the Museum consist of approximately 135,000 archeological specimens, 13,000 ethnological specimens, 12,000 color slides, 40,000 negatives and photographs, 10,000 archeological site survey records and 20,000 volumes in the library. The Museum uses the University of Arizona's CDC 6400 for all computer work. For entering data, the Museum has an IBM 029 keypunch and a Delta Data Systems Telterm II (TV type) text-editing terminal. For further information contact: Raymond H. Thompson, director, Arizona State Museum, University of Arizona, Tucson, Ariz. 85721.

Museum Expansion

The new Tozzer Library of the **Peabody Museum**, Harvard University, will be completed in June, 1974. Named after the late Alfred M. Tozzer, a scholar of the Maya, and Harvard professor for many years, the Library will house one of the world's great collections of anthropological and ethnological material. A two-story Maya stella will stand at the Library entrance. The **M. H. de Young Memorial Museum** in San Francisco opened a new gallery of art from Africa, Oceania and the Americas. Along with temperature/humidity-



controlled cases and illustrated labels, the gallery offers the amenity of a "conversation pit" area where visitors may rest on upholstered benches. The trustees of the **Allentown Art Museum** in Pennsylvania recently announced plans to increase the Museum's present space by 27,500 square feet. The addition will be completed in late 1974. A newly designed hall was reopened at the **New York Aquarium**,

Coney Island. The **Fort Worth Art Center** has begun construction on a building which will provide additional exhibit space, an education gallery, library and school facilities. New galleries have opened at: The **Toledo Museum of Art; Marion Koogler McNay Art Institute,** San Antonio, Tex.; and the **Chicago Historical Society.**

Just opened: an octagon-shaped addition to the **J. B. Speed Art Museum** in Louisville, Ky. Just begun: a new exhibition wing at the **Fine Arts Gallery of San Diego** to be completed in the fall of 1974. The **Health and Science Museum** in Dallas, Texas will be opening a new wing this fall. Undergoing renovation and remodeling, the **Whatcom Museum of History and Art** in Bellingham, Wash. is closed to the public until December of this year. Plans are underway at **Mystic Seaport** to construct a replica of a 19th-century stone wharf to replace the wooden Morgan wharf. The new wharf will provide for changing the position of the whaleship *Charles W. Morgan* so that each side will receive equal exposure, allowing her to weather evenly.

New Museums

The **University of Wyoming Art Museum** has opened in a new Fine Arts Center which includes more than 400 running feet of exhibition space and a sculpture court. The Museum has been actively collecting for the past three years, receiving donated works from art patrons across the country. Traveling exhibitions, complete with catalogues, are made available by the Museum to any institution in the State for the cost of one-way shipping. The Ohio Historical Society reported the opening of three new museums in that state. The **Historic Indian Museum** near Piqua documents the impact of white material culture on the self-reliant way of life of the North American Indians. The **National Road-Zane Grey State Memorial Museum** portrays the development of the road across Ohio and honors Ohio's native son, Zane Grey, the writer of early westerns. For those interested in pipelines, the **Plidco Pipe Line Museum** opened in Cleveland. Sponsored by the Pipe Line Development Company, the Museum is dedicated to the preservation and history of pipelines. In Abilene, Kan., the **Museum of Independent Telephony** was recently dedicated. Financed by the United Telecommunications Corporation, a highlight of the Museum is a collection of 120 antique insulators.

Grants and Gifts over $50,000

The National Endowment for the Arts has awarded $200,000 to the **Henry Francis du Pont Winterthur Museum** and the University of Delaware to help establish a two-year graduate program for training museum conservators. The Museum and University have set a goal of $1.4 million to fund the first six years of the program. The proposed course of study will parallel in the scientific field the Winterthur program in early American culture and is designed to help fill the growing need for competent conservators.

The **Wadsworth Atheneum** has received a three-year grant of $150,000 from the Hartford Foundation for Public Giving. The grant is for temporary support of the Museum's community and public services while permanent funding is sought.

An anonymous gift of $100,000 has been awarded the **Gibbes Art Gallery** of the Carolina Art Association to establish a fund for the purchase of works of art by contemporary artists.

The Kresge Foundation has pledged $1 million to the **Field Museum of Natural History** as part of the Museum's $25 million capital campaign which will be used to build an educational center in the west wing of the Museum. The Kresge gift brings the Museum's share of the capital campaign to $9.4 million, leaving $3.1 million still to be raised before September, 1974.

Over $50,000 has been awarded the **Piqua Area** of the Ohio Historical Society by the descendants of Col. John Johnston, whose home and farm comprise the Society's property near Piqua.

The **California Academy of Sciences,** San Francisco, received a grant of $600,000 from the Marie Luise (Meyer) Graham Charitable Foundation for the installation of a "fish roundabout" at the Steinhart Aquarium. The 120,-000-gallon, doughnut-shaped tank will allow fish to circulate, observed by visitors from the center of the tank.

The **Portland Art Museum** has received three NEA grants totaling more than $50,000 in the areas of special exhibitions, utilization of permanent collections and museum training. The funds will be used for a program of Museum internship for two apprentices from the Northwest; for new installation of the Museum's native art collection—Northwest Indian, Cameroon and Pre-Columbian; and for preparation for a major Bicentennial exhibition, *Masterworks in Wood.*

NEA has awarded $120,000 to the **Textile Museum** in Washington, D.C., for the Museum's building program.

The **Baltimore Museum of Art** received six matching grants from NEA totaling $204,450. Among the projects

funded were the re-installation of the Cone Collection and the continuation and expansion of the Museum's Downtown NEWSEUM; $135,000 was awarded on a three-to-one matching basis for climate controls and security.

Included in the projects funded by NEA at the **Walters Art Gallery** in Baltimore, is a three-year study of the effects of automobile exhausts and other noxious gases on metal objects. This metallurgical program will be directed by Terry Drayman, a former member of the Gallery's conservation department.

Grants and Gifts under $50,000

The **Cleveland Museum**'s extension exhibitions department, which was established in 1918 and has organized more than 1,000 case exhibits sent to 147 schools and libraries in Cuyahoga County, has received $25,000 from The Weatherhead Foundation. The extension department gleans from teachers the subjects which are under study and, using that information, designs, packs, transports and installs appropriate exhibits.

The Weatherhead Foundation has also awarded a total of $37,200 to the **Museum of New Mexico** in Santa Fe, for a study of Chicano art in the Southwest, the 1974 Southwest Fine Arts Biennial and community education programs.

The **Children's Museum and Planetarium at Sunrise** in Charleston, West Virginia, received $5,000 from the West Virginia Arts and Humanities Council for a feasibility study for a museum-on-wheels.

The Massachusetts Council on the Arts and Humanities recently gave financial assistance to **Historic Deerfield, Inc.** for the compilation of a bibliography of writings on the history and culture of the Connecticut Valley of Massachusetts.

The National Endowment for the Humanities awarded $26,437 to the University of New Mexico's **Maxwell Museum of Anthropology** for educational programs.

The Federal Retired Senior Volunteer Program awarded $37,340 to **The Arts and Science Center** in Nashua, New Hampshire. The purpose of this Federal program is to place people of retirement age as volunteers in non-profit organizations. Institutions eligible for volunteer assistance include museums, libraries, hospitals, public schools, colleges, etc.

The Herbarium of the **New York Botanical Garden** has received a facilities grant for curatorial operations from the National Science Foundation.

Museums reporting matching grants from the National Endowment for the Arts are: the **Museum of Art,** Rhode Island School of Design, $12,000 for its community outreach program for loan collections of slides and photographs, gallery talks, family tours and children's events; the **Stanford University Museum,** $12,500 to support its educational program; Chicago's **Museum of Science and Industry,** three grants totaling $42,320 to be used for an internship program, for bringing senior citizens to the Museum and

for a new exhibit; $1,500 to the **E. B. Crocker Art Gallery** in Sacramento, Calif., to publish a booklet on early drawings by Jacques-Louis David; the **New York Historical Society,** $14,450 for conservation and $8,125 toward an exhibition; $10,000 to the **Fine Arts Gallery of San Diego** for an exhibition, "The City is for People;" the **Pennsylvania Academy of Fine Arts,** $12,000 in support of a survey of climate control and storage needs; the library of the **Missouri Botanical Garden** in St. Louis, $14,140 for repair and restoration of the library's collection of folio volumes; $45,000 to Boston's **Children's Museum,** Community Services Division; the Oklahoma Science and Arts Foundation, $3,470 for an internship for the **Kirkpatrick Planetarium;** and the **Museum of New Mexico,** a total of $19,755 for an inventory of religious art and catalog of the museum's collection of fine art.

Laboring over the Job Market

Old Sturbridge Village has received a grant from the National Endowment for the Humanities to conduct a study of current history museum and historical agency training needs, employment opportunities and placement patterns in the United States. The study, begun in October, 1972, will analyze various elements operating within the museum labor market: variations in academic and professional training, criteria for employment, methods of finding work, mobility of museum workers and high-priority training needs. Part of the study is a survey of the graduates of 29 museum training programs and courses in the U.S. The report of the study will be used by training programs to help plan future program development, and the data gathered will also make possible reports on the national demand for history museum and historical agency staff, placement methods and mobility within the museum field. The director of the project is Susan Stitt, formerly of the Museum of Early Southern Decorative Arts and The Brooklyn Museum.

Some Offerings

The Northeast Museums Conference is offering 10 fellowships of $25 to assist students in attending its annual conference in Washington, D.C., October 31-November 1, 1973. The registration fee will be waived for students awarded the grants. The deadline for applications is October 1, 1973. For more information contact: Mrs. Maureen Quimby, curator of decorative arts, The Hagley Museum, Wilmington, Delaware 19807.

The California College of Arts & Crafts is sponsoring a World Print Competition 73. The San Francisco Museum of Art will present an exhibition of all winning prints from November 12, 1973-January 6, 1974.

What's In a Name?

The Fine Arts Museums of San Francisco is the new administrative name for the merged M. H. de Young Memorial Museum and California Palace of the Legion of Honor. When the museums were merged officially last November, they were known for a short time as the Golden Gate Museums of San Francisco, a name which was criticized on various

grounds, foremost of which was that it does not define the nature of the museums. The museum buildings will continue to be known by their traditional names for locating programs and events.

After extensive consideration, the board of trustees of the Pasadena Art Museum changed the name to **Pasadena Museum of Modern Art.**

Lost and Found

The Metropolitan Museum of Art reported the following item stolen from the galleries of the Marble House in Newport, Rhode Island: French, 19th-century inkwell, griffons and end mounts in dark patina bronze, side bowls and three inkwells in glass, base and shelf for inkwells gilt bronze. Designed by Antoine-Louis Barye (1796-1875) and inscribed on foot below griffon: F. Barbedienne. Anyone seeing or hearing of this object, please contact Ashton Hawkins at the Met.

The Brooklyn Museum reported eight English silver candlesticks stolen from the Museum between July, 1972 and April, 1973. The Museum has since informed MUSEUM NEWS that the candlesticks were recovered in May.

Two powder horns and six pieces of scrimshaw were stolen from The Bostonian Society, Old State House, 206 Washington Street, Boston, Mass. 02109.

The University of Colorado Museum in Boulder reported the theft of an exceptionally fine collection (40 pieces) of old Navajo jewelry including: silver and turquoise bracelets, rings, squash blossom necklaces, mosaic turquoise pendants, coral and shell bead necklaces, a concho belt, earrings and wristguard.

Numerous albums and file drawers of stamps and other related materials were reported stolen from the Cardinal Spellman Philatelic Museum in Weston, Mass. Please contact the Museum for a detailed description. Photocopies of the major items are available for positive identification.

The New York Society Library reported stolen: *The Birds of America* by John James Audubon, double elephant folio edition, 4 volumes bound in brown calf, complete, 435 plates, good condition. Anyone having any information regarding these volumes is asked to contact: Sylvia Hilton at the Library (53 East 79th Street, New York, N.Y. 10021. Tel. 212-288-6900).

Information Requests

The Committee on Film and Television Resources and Services is seeking information and resource material on film and television to establish general access for media services and equipment. Send information to: Sally F. Dixon, curator, Film Section, Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, Pa. 15213.

Museums with information regarding collections of historical photography to be included in an index, *Photography: Source & Resource*, are asked to contact the authors, Steven Lewis, James McQuaid or David Tait at Box 126, Amesville, Ohio 45711.

Richard Buck: On Conservation

Formerly conservator at the Fogg Museum of Harvard University, **Richard D. Buck** *has recently retired as director of the Intermuseum Conservation Association Laboratory, Oberlin, Ohio, a position he has held since its founding in 1952. He was also associated with the Conservation Laboratory of the Isabella Stewart Gardner Museum in Boston, Massachusetts, and, during the year 1949-1950, served as a special consultant on wood panel paintings at The National Gallery in London. He was a founding member of The International Institute for Conservation of Historic and Artistic Works (I.I.C.), is now a member of the I.I.C. Council, and was the first chairman of I.I.C.-American Group. Mr. Buck is presently the head of the training program of the Intermuseum Conservation Association.*

Readers' questions may be addressed to him at the Intermuseum Conservation Laboratory, Oberlin College, Allen Art Building, Oberlin, Ohio, 44074.

What is conservation?

Following precedent, this column starts with a question. "What is conservation?" is asked not because the word "conservation" is so unusual that it needs definition. Rather, there are other words meaning almost the same thing which are used interchangeably. That different shades of meaning exist is evident; references to a professional as a "conservator and restorer" suggest that a single term is insufficient. Conservation, restoration and preservation all relate to the maintenance of the aesthetic, structural or functional integrity of objects or structures. These words have become part of a specialized vocabulary, taking on meanings not found in dictionaries. To examine the meanings that have attached themselves to these words should help us to distinguish the concepts with which we are dealing.

Preservation carries the sense of maintenance: to protect or save from harm, damage or danger. In its special sense the word has been widely used to rally public interest towards legal judgments and financial assistance against the encroachments of nature and society on structures of artistic or historic interest. We use the word preservation, for instance, to describe the long campaign to transfer the title of Monticello from a private to a public trust competent to carry through a careful restoration. Although the literal meaning of preservation is close to that of conservation, the two words are not interchanged because preservation is so commonly limited to architectural structures. The Advisory Council on Historic Preservation, an independent agency of the Executive branch of the Federal government is charged, for example, with advising the President and Congress in matters related to properties listed in the National Register of Historic Places.

Restoration is probably the oldest of the three words, dating back at least to the Renaissance when fragments of classical sculpture were brought to light through excavation. Restoration carries a sense of renewal from a defective or incomplete state: it usually includes the removal of elements foreign to an original design or the replacement of those lost. The word "restorer" may have acquired a special connotation in relation to painting, but restoration refers also to sculpture and architecture, even to communities such as Colonial Williamsburg. The replacement of missing elements has often involved free invention on the part of the restorer. Such license, invoked frequently during the 19th and early 20th centuries, has aroused in our day so much controversy that the word "restoration" has acquired an unfortunate implication of spuriousness. Properly used, the word denotes action prefaced by and dependent on competent research.

Richard Buck: On Conservation

Conservation is commonly associated with the care and husbandry of natural resources. Its association with the care of artistic and historic objects has matured in the last half century. The concept of *conservation,* according to the charter of the International Institute for Conservation of Historic and Artistic Works, includes measures "to protect and preserve and to maintain the condition and the integrity of any objects or structures which because of their history, significance, rarity or workmanship have a commonly accepted value and importance for the common good." It includes studies "necessary to determine the nature or properties of materials used in any kinds of cultural holdings, or in their housing, handling or treatment." It further entails studies "to further the understanding and controlling of the causes of deterioration of historic and artistic works."

Conservation as applied to the museum field is a young word. Its concerns have not yet been fully clarified and classified. Two distinct areas of professional activity have been acknowledged as belonging to the domain of conservation; a third area has yet to be formally recognized. The scholar/craftsman who examines and treats objects to correct weaknesses or to clarify their design is now known as a *conservator.* His training straddles the arts and the sciences.

The scientist, who in this role has not yet been distinguished by a special title, provides the conservator with technical advice and guidance in the recognition and behavior of materials. The scientist's domain is his laboratory, now often located in a museum. Although the scientist has become an essential member of the conservation team, he is not usually referred to as a conservator unless his activities extend to the treatment of objects.

The third area of professional activity in conservation is quite obvious, yet it has not received the specific recognition it deserves. Working closely with the conservation team is the person or persons who own or represent the owner of collections of museum objects. This person or group, including in various cases, owners, curators, directors and trustees, shares the responsibility for the care and maintenance of the museum collection. This responsibility is apportioned to the appropriate person or persons and includes at least the following elements:

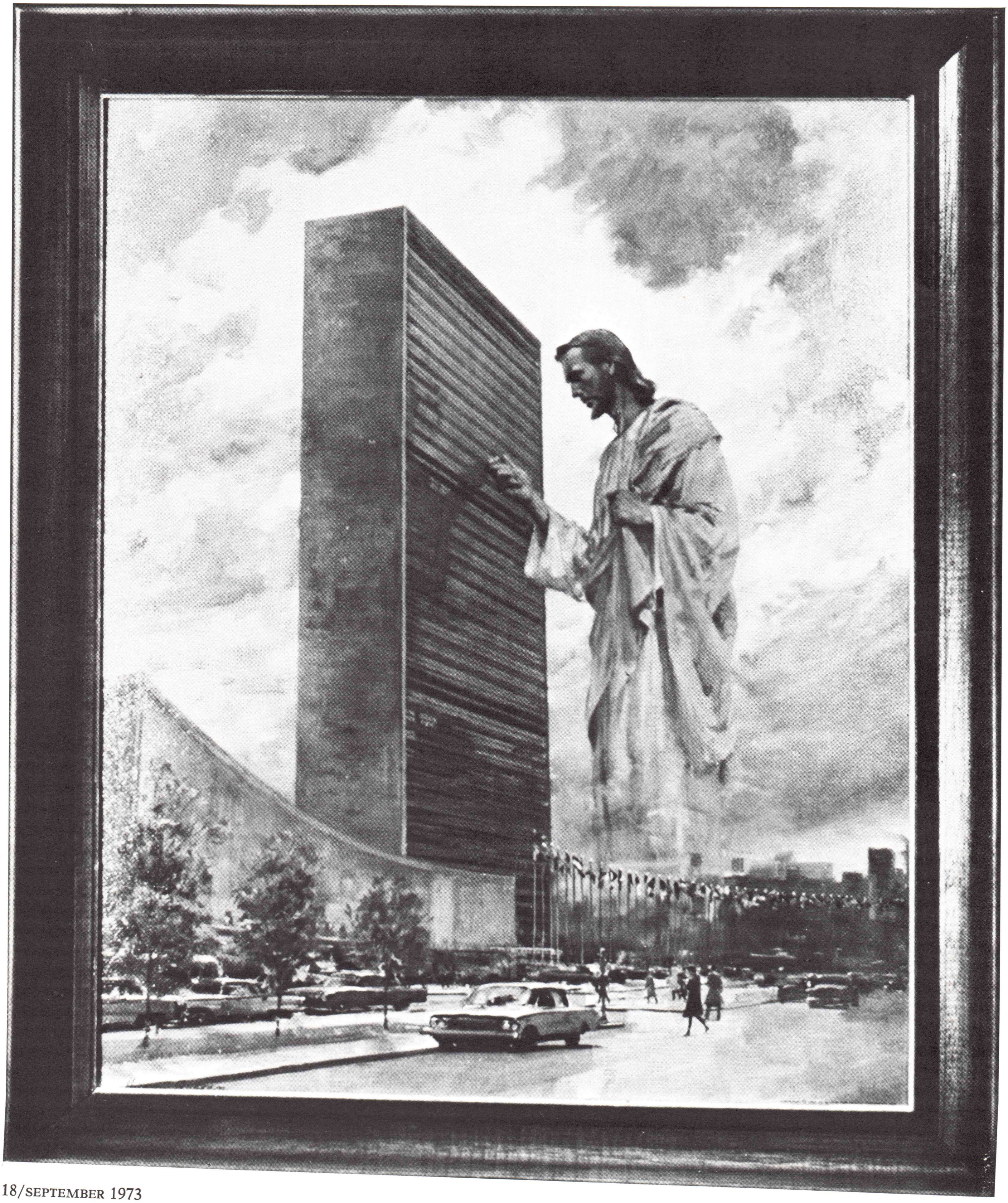
1. A knowledge of the condition of the objects in the collection and the surveillance of their condition.
2. An understanding of the effects of the museum environment on the condition of objects in the collection and a surveillance of the environment.
3. The initiation of action to correct defects in the condition of objects.
4. The initiation of action to correct environmental deficiencies.
5. The consideration of the condition of objects in scheduling exhibitions and loans, and in controlling storage, handling and transport.
6. The budgeting of funds to carry out any necessary action.

This professional area may be tentatively called *administrative conservation.* The administration of conservation has not been totally ignored; the present growing interest in conservation reflects the concern of museum directors and curators. But these men have more often acquired knowledge through curiosity, self-directed study or by dependence on conservators as advisors, rather than through systematic training. Administrative conservation is a subject covering a wide area and with broad implications. It is heartening to learn that a one-semester graduate course has recently been initiated at the Institute of Fine Arts at New York University to train professionals in this vital area. Other schools should prepare to make this field of knowledge more widely available, taking care in this formative period to provide competent instructors and carefully planned curricula.

Without a basic knowledge of conservation, a museum administrator is often at a disadvantage in regard to his responsibility. His weakness becomes a weakness in the whole apparatus of conservation, since essential communication and mutual comprehension between administrator and conservator are obstructed. Thus a collection may be unnecessarily isolated from the knowledge and services that are becoming increasingly available throughout the country.

It will be the purpose of this column in the coming months to call attention to various aspects of conservation that an administrator may find useful.

Kitsch bacteria feed ". . . upon the insecurity that mass man feels in the face of genuine culture. . ."



"... the Achilles' heel of the mass consumer is ... a constellation made up of his religion, his patriotism, his ... approach to great art and his sex life."

KITSCH
The Grotesque Around Us

Jan von Adlmann, Director
Long Beach Museum of Art

"For about two centuries Western culture has in fact been two cultures: the traditional kind—let us call it High Culture—that is chronicled in the textbooks, and a novel kind that is manufactured for the market. This latter may be called Mass Culture, or better Masscult, since it really isn't culture at all. Masscult is a parody of High Culture."[1]

The Wichita Art Museum's 1970-71 traveling exhibition, "Kitsch: The Grotesque Around Us," was invited in 1972 to be displayed in a vast Kitsch potpourri assembled in Kassel, Germany. It constituted the only entire museum exhibition contributed by the United States to the fifth round of that increasingly important art world congeries, DOCUMENTA. The intent of the Kitsch segment of "D 5" was to provoke serious discussion of a bizarre phenomenon—in existence since the Industrial Revolution—namely, the proliferation of commercial objects whose function is to amuse and divert the mass consumer, feeding upon his unfortunate concept of what constitutes art, good taste or cultivation.

"Kitsch: The Grotesque Around Us" was conceived by the Wichita Art Museum as a short trot through "that elemental crudity which, like Saran Wrap, covers us from sea to shining sea"; as an indictment of the commercial purveyors of Kitsch; and, finally, as a spur to the museum-goer to cast a more jaundiced eye about him in the merchandise mart. For the purpose of this non-art exhibition, our wholly inadequate translation of the word and concept *Kitsch* was as follows: commercial objects, generally shoddy, gaudy and tawdry, whose function is to amuse and divert the bored mass consumer, appealing to his mistaken conception of fine art and elevated taste. Kitsch was also characterized in this exhibition as gross transposition of the function or concept of an object, for novel effects. In the exhibition, one finds a bourbon bottle in the shape of Winston Churchill delivering his Iron Curtain Address; Brussels' *Mannequin Pis,* transformed into a cigarette lighter, as well as a liquor dispenser; and an (actual size) ceramic wall planter in the shape of a hospital bedpan, replete with plastic orchids—purchased *in situ.*

The exhibition was based upon the generally conceded aesthetic insensibility of the masses which is the Petri culture of all Kitsch bacteria. Feeding upon the insecurity that mass man feels in the face of

Decoupage stuffed puppet plaques, after Degas' "The Absinthe Drinker" and Gainsborough's "Blue Boy."

genuine culture, the manufacturers of Kitsch fabricate their vague approximations of High Art as cleverly disguised utilitarian objects, sugary gee-gaws—in sum, "what the public wants." But as Dwight MacDonald points out in *Against the American Grain,* "the March Hare explained to Alice that 'I like what I get' is not the same thing as 'I get what I like,' but March Hares have never been welcome on Madison Avenue."[2]

Most objects in the exhibition were acquired by the author and other Museum staff members. As word of our intended exhibition leaked to the local community, a number of potential donors rushed to contribute their own, often startling precious finds. In this fashion, we obtained the Kennedy brothers memorial ash tray and the Mona Lisa sweatshirt.

Christ knocking on the windows of the United Nations building.

Our search for Kitsch materials was conducted primarily in gift and souvenir emporia, though many quintessential Kitsch objects were culled from the heavy-laden shelves of establishments whose identification cautiously never extends beyond the terribly chi-chi euphemism "boutique." Other sources of material included air-line terminal "book" shops, florists, convention hotel lobby "art" dealers, museum shops, greeting card stores and large chain discount centers. The air-line terminal shops undoubtedly count heavily upon the bleary-eyed, jet-lag victim who desperately needs a last minute memento. Florists are increasingly —incredibly—stocking not only plastic flowers, but also plastic floral funeral arrangements (such as this exhibition's large white cross of ersatz carnations).

Discount marts generally "feature" a home accessory section which can be anticipated to contain, among plastic floral arrangements and lurid "Venetian" glass, reductions of Michelangelo's *David* amidst displays of vague, generalized plaster antiquities. The *David* and *Venus de Milo* prove to be, as one might expect, the most frequently abused icons of our sculptural heritage, the *Mona Lisa* and Grant Wood's *American Gothic*, the most "popularized" paintings.

Utilizations of the "Mona Lisa": *rear*; floor or wall mat; woven tatami and black ink: *front*; sweatshirt.

Few salespeople were apprised of the intention of our purchases, for diverse reasons. Many were, in fact, stunned and flattered at our broadside purchases of what they considered their more classy items. The few shop proprietors to whom we revealed—admittedly with an occasional tinge of delicious consumer's revenge—our critical intentions, were almost consistently, irritatingly blasé about the commercial denaturalization of great works of art, either because art had no place in their lives, as some admitted, or because they honestly saw *no substantial difference* between an original art object and a clumsy copy.

The method of assembling the exhibition paralleled the casual shopper's approach, since forays in search of Kitsch usually formed a part—a minimal part—of junkets dedicated to more customary museum business. Between panel discussions and symposia, we would whip out of the convention hotel to a neighborhood souvenir shop, for example, professing an interest in something "clever" or "tasteful" for a friend back in Kansas. This technique frequently produced superb results, since the clerks thus solicited often guided us to their most atrocious "household accessories," thus sparing us the mentally enervating experience of perusing every crowded shelf.

On occasion, of course, concentrated day-long "boutique crawling" could produce excellent results. Such intense periods were rare, however, since they were frequently accompanied by a vague depression —a kind of mounting claustrophobia—infinitely more exhausting than a long day "doing" the Louvre.

In assembling this exhibition from coast to coast and border to border, we discovered that discussions of taste, either in the mass or individual, are perhaps more tabu in our supposedly permissive society than any other topic. With assurances that the Wichita Art Museum would freely admit its selections as qualitative, subjective and open to debate, and that copious explanation of our intent would be displayed, jitteriness in certain quarters over the repercussions of the exhibition among the householders and boutique owners of Wichita was fortunately overcome.

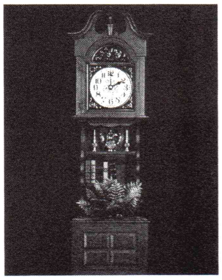
In our catalogue, moreover, we frankly conceded "the personal touch" in each case of selection, and equally readily admitted that the Philistine in ourselves (each has his own modicum, otherwise daily living would be intolerable) has smuggled Kitsch into our homes and offices too. We further pointed out that certain Kitsch objects, demythified or stripped of their Masscult meaning, can re-enter through the back door, as it were, as expressions of considerable sophistication or, at least, as distilled camp.

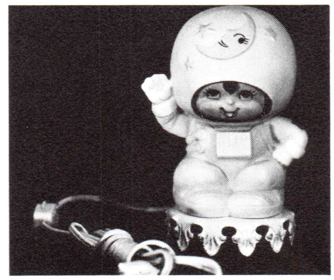
Some objects included in our assemblage have definitely undergone this transformation (dubbed "hyper-Kitsch," or "Kitsch squared") merely as the result of museum selection and isolation. Surely the nationwide, wild-fire success of *The Mona Lisa Coloring Book* must, in part, be ascribed to numerous purchases by scandalized instructors of Art History I and II.

After we had assembled the wares, it became apparent that the Achilles' heel of the culturally aspiring, but insensitive, mass consumer is a constellation made up of his religion, his patriotism, his ill-prepared approach to great art and his sex life. (Among the more riveting objects still traveling are bastardizations of great works of art, such as the coloring book, the Mona Lisa carry-all and bathmat, and Caravaggio's *Calling of St. Matthew*, used as the vehicle for a Beatles' group portrait, with Jesus judiciously cropped.)

The exhibition was utilized by the participating American museums in diverse, surprising ways, although it was uniformly well-received throughout the duration of the tour. Tour participants included the Phoenix Art Museum, Milwaukee Art Center, Port-

"... we discovered that discussions of taste ... are perhaps more tabu in our supposedly permissive society than any other topic."





Left: All plastic early American clock with plastic ferns, books, candlesticks and "silver" coffee pot.
Center: nutcracker in the shape of a female figure.
Right: Night light in the shape of a baby astronaut; frosted glass.

land Art Museum, Colorado Springs Fine Arts Center, Arkansas Art Center and the Oklahoma Art Center. The one indignant (and mistaken, we felt) review garnered en route was amply countered by an enthusiastic letter from a thoroughly unexpected quarter, the director of one of America's greatest art museums, an Orientalist and a dean in his profession, praising our conception and ordering more copies of the catalogue as gifts for his friends.

In Wichita, the exhibition was coupled with a competition/exhibition for and by young people, who were challenged to find cheap, well-designed commercial objects as a foil to commercial Kitsch. In Portland, the exhibition was installed, to the consternation of some, in display cases ordinarily given over to Attic vases. A Dada exhibition running concurrently permitted a provocative cross-fertilization among the assembled "found objects."

Security problems, encountered by several participants, arose in view of the bizarre nature of the exhibition as assemblage. With objects much too numerous and disparate to arrange in any museological taxonomy, the museums were often forced to resort to a display technique not unlike that of the boutiques, namely, the cute potpourri, or artful disarray technique, with all the objects displayed openly, as though for resale. Unfortunately, this highly effective display technique was simultaneously a siren call to the kleptomaniac.

At one participating institution, a number of thefts took place, to everyone's astonishment and chagrin. A revelation of sorts, the thefts were of objects particularly absurb or grotesque, such as the John and Robert Kennedy memorial ashtray, a pink-plumed ball-point pen and the bedpan wall planter. Staff at this participating institution greatly relished seeking replacement objects, and the resultant insurance claims were mildly amusing in their complexity —and perplexity.

Insurance claims were only one area in which the organizers experienced reactions ranging from nonplussed to hysterical. A rushed shipment of replacement objects purchased from the West Coast was picked up by a well-known art shipper at a San Francisco souvenir shop, at the direction of the organizers. The museum had specifically engaged the best art shippers, believing merchants could not be expected to handle the objects carefully. These precautions notwithstanding, the shipment arrived poorly packed—and demolished. An irate telephone conversation revealed that despite the organizers' urgent request for "standard" museum handling, the uncomprehending packer and shipper simply could not believe that a museum really cared about the condition of such Kitsch—hence, the slapdash preparation for shipment. Insurance claims and hasty reparations ensued.

At this writing, the Wichita Museum's Kitsch assemblage reposes in Hamburg, Germany, where it will be incorporated into a tandem German exhibition to be mounted by *Haus Deutscher Ring,* under the direction of Dr. Eberhard Roters of the Berlin Academy of the Arts. After its stint in Hamburg (Sept. 18-Oct. 29), "Manipulated Taste" is tentatively booked at the Academy.

The Wichita Art Museum and the author, as organizers of the exhibition, have always been somewhat stumped concerning the ultimate disposition of these dubious *impedimenta* after the close of the European tour. Various solutions crossed our minds, including some form of aesthetic apotheosizing by such artists of waste orchestration as Arman, Paolozzi or Hamilton. Recently, however, a propostion has been advanced by the Long Beach Museum of Art that both exhibitions, the German and its American counterpart, come to the United States as a new traveling exhibition. It will surely be a substantial international contribution to the growing literature on this elusive subject, as well as to the massive, and now perhaps legendary, headaches and hilarity caused museum preparators, shippers, packers and insurance adjusters.

The organizers of this exhibition, and all our U.S. and trans-Atlantic collaborators now have few illusions about the substantial role of Kitsch in the larger sphere of Western taste. Our joint experience has thoroughly convinced us that even in art musuems there is still one ticklish area in which there is no accounting for taste.

Footnotes

1. Dwight MacDonald, *Against the American Grain* (New York: Randon House, 1952), pp. 2-3.
2. *Ibid.* p. 11.

... And Visions of Royalties Danced in Their Heads

Harry R. Albers, Director of Administration
Kitt Peak National Observatory

An interesting, relatively new phenomenon in the museum world may help museums become more self-supporting. The phenomenon relies heavily upon private industry which also stands to benefit substantially. It is called licensing, and its heyday in the non-museum field was more than 30 years ago.

In this case, licensing refers to a contract granted to a commercial manufacturer to produce and market (using the museum's name) a line of commercially saleable products that are relevant to the museum's collections, programs and purpose. The museum retains control over the quality of the products while the manufacturer covers all costs. In return for permitting the manufacturer to market products under the museum's name, the latter negotiates a royalty on all sales.

The public is aware of the numerous products stemming from the Peanuts comic strip, the various enterprises of Walt Disney, as well as the fad products associated with such commercially marketable names as James Bond and Batman.[1] These products have been developed under licensing arrangements between the owners of such "properties" and selected manufacturers. Licensing is also successful in the sports world. For example, the United States Lawn Tennis Association has used this device to raise funds for its various programs.[2] There are, in addition, numerous products licensed under the names of famous sports personalities, such as Arnold Palmer and Jack Nicklaus. Royalties to the licensor for a successful line of products easily may run to six figures per year, and often there are many separate lines that may be developed by the licensor.

Another licensing arrangement exists between the United States Committee for UNICEF and the Aurora Products Corporation for a line of UNICEF Toys of the World. These toys are developed by Aurora under the Committee's auspices to be marketed nationally.

In the museum world, Colonial Williamsburg has successfully used the concept to establish a quality line of products, particularly furniture and accessories. This program began approximately 35 years ago, and today, the manufacturers of Williamsburg products market them cooperatively in leading retail establishments.

In 1972, the Smithsonian Institution started a licensing program and signed its first major contract with the Tonka Corporation of Minneapolis for lines of playthings, hobbies and crafts and games. (The contract stirred considerable interest through press coverage by the *Washington Post* and the *National Observer*.[3]) The Smithsonian's program resulted from a thorough investigation of how the Institution could bring its collections to more of the public while opening up a new source of revenue. All products which result will be reproductions or adaptations of objects in the Smithsonian's collections. (Discussion is underway with leading manufacturers in other areas of interest to the Smithsonian.)

The time is right for other museums to make licensing arrangements. Discussions with manufacturers indicate they are aware that consumers are becoming increasingly discerning about the products they purchase. This is particularly true of toy and gift items. Consumers are looking for products that are better made, have educational value and are relevant to current concerns. Museums have reputations that connote these criteria in a unique way with their collections, research efforts and educational programs.

A licensing program has numerous advantages to offer both the museum and manufacturer. It gives the manufacturer the right to market products under a name that, hopefully, can be translated into sales. It also gives him the opportunity of working closely with a museum to develop products that otherwise might not be available.

To the museum, one positive aspect is the royalties on sales. Even more important is the development of educational products for the general consumer and the school market that extend the museum's educational role in a dramatic way. Pertinent products would bring a museum's collections and programs directly to the public. (Interpretive information on each item could be enclosed as an integral part of the packaging or in the form of enclosed reading matter.) Another advantage to the museum is solving the bane of most museum shop managers' existence, namely, having a relevant line of products to sell.

The cross-fertilization of ideas that results from museums and private industry working together should lead to some interesting products. On numerous occasions, museums and industry will be involved in areas of mutual concern. For example, many museums will sponsor exhibits and programs

Illustration by Robert Lovelace

...And Visions of Royalties

to commemorate the nation's Bicentennial in 1976, and manufacturers are planning to produce relevant products. Educational goods developed under licenses by museums which have American history collections would be beneficial to both.

General guidelines are necessary for the museum that has determined to undertake a licensing arrangement and product development. What follows are some guidelines that may be useful to museums interested in developing such arrangements:

Merchandise—The Heart of the Matter

The manufacturer will market goods through his normal distribution channels, which may be national in scope. Because such a program has the potential to represent the museum to a large segment of the public, the quality and educational value of each item must be assured. For this reason, it is convenient to set up a review panel, comprised of curatorial and administrative personnel within the museum, to maintain an overview of the program.

The heart of any product development program is the type of merchandise offered to the consumer. It must be of excellent quality and should be an extension of the museum itself. The following are possible classifications of products that could be developed:

Reproduction—an exact replica of an item in the collections, carrying a statement of authenticity by the museum. Generally, reproductions should not be required to be manufactured in the same manner as the original to allow for modern production techniques.

Adaptation—an item that bears a discernible resemblance to the original but that has been modified in size, shape, etc., for various practical reasons.

Creation—an item inspired by an object in the collections that may or may not bear a distinct resemblance to it, or may be developed for another purpose.

Commemorative—an item commemorating an event of interest to the museum.

Books and Films—a series of books, films or film strips that are relevant to the museum's collections, educational programs, research, etc.

Generally a license should not be granted for a single product, but should be given for a line of products, for example, a variety of educational toys or of reproduction pewter pieces. Using this approach, the museum is assured that the manufacturer will promote the line adequately, rather than allowing a single product to become lost among other items the manufacturer is introducing in a particular year. However, before entering into a major licensing arrangement, a museum might grant a license for the development of one product as a test case.

Another consideration for a merchandising plan is to adopt and register an identifying insignia with the United States Patent Office that can be affixed to each object as a hallmark. This will ensure that only products bearing the hallmark are identified as manufactured under the museum's auspices.

Selecting a Manufacturer

The selection of a manufacturer may occur in several ways. Often, the museum shop manager will be familiar with a broad range of manufacturers in areas of interest. To select the best manufacturer, the museum must ascertain:

1. Is the manufacturer willing to bear total financial responsibility for developing and introducing products?
2. What are the manufacturer's distribution channels?
3. What is the financial status and record of success in such ventures?
4. What royalty arrangements are they willing to negotiate? (A royalty between five and 10 percent should be negotiated, depending upon how competitive the field is that the products are entering. Also, a non-returnable advance against royalties might be negotiated.)
5. What is the company's creative capacity? Do they see the possibilities of making original creations or good adaptations?
6. Is the firm appreciative of the museum's interests and reputation? Is it willing to work closely to develop a line of products truly representative of the museum? (A quality company will not abuse its relationship with a museum because its own interests will coincide with developing a successful program.)
7. What marketing devices will be used?

Danced in Their Heads

Because a museum often does not have the expertise to make a proper selection of manufacturers, expert assistance should be obtained. There are consultants who specialize in formulating licensing arrangements between clients and manufacturers. A consultant will survey the various industries of interest and make a recommendation on which manufacturer should be selected. Such a consultant also could negotiate the contract and act on the museum's behalf to insure that the terms of the contract are met and that products fulfill expectations.

Care must be taken to select a consultant who can be depended upon to act in the museum's best interests and who can assist the museum in all phases of setting up and running the program. Expert assistance is a "must" in any serious licensing program.

Licensing Arrangements

One unique asset the museum offers to a potential manufacturer is the use of its name. For this right, the manufacturer must be willing to assume the complete financial risk of developing and introducing the products. If the museum's name is demeaned in any way by an inferior product or improper marketing, advertising, etc., the program may be jeopardized and the museum embarrassed.

A license is the legal device whereby the museum solidifies its arrangements with the manufacturer. Proper safeguards must be written into the contract. Pertinent areas include: the right of the museum to approve all products prior to manufacture, including the product itself, the text and packaging; museum approval of all marketing devices and techniques; general approval of where products are to be sold; use of the hallmark; and financial arrangements.

As a general rule, the license should give the manufacturer exclusive rights to all products in a particular area. For example, a toy manufacturer would be given the license to develop all toys for the museum. This is necessary because developing a line of products usually requires a substantial investment by the manufacturer. In order to safeguard his investment, the manufacturer will want protection from the museum arranging a license with a competing company.

Marketing Museum Products

As indicated before, product marketing will be undertaken by the manufacturer. Nonetheless, the museum should develop some expertise in this area if it is to evaluate the manufacturer's marketing techniques. A successful marketing program requires knowledge of the consumers who will encounter products in retail establishments. Questions to be answered include:

1. What is the potential market?
2. What are the buyers' thoughts and attitudes on the museum, and how do these translate into buying patterns?
3. Do attitudes vary from one geographical region to another where the products will be retailed?
4. What kinds of products have the best chance of success?
5. What kinds of marketing strategies will be most effective?
6. How are consumer attitudes changing as products are marketed, and how can this information be used in future marketing techniques?

In this area, a consultant would be particularly useful to the museum as would anyone with a marketing background. A museum might interest a graduate class in marketing at a local university to undertake a marketing study at minimal cost.

An overriding aspect of the concept of museum licensing is that museums and manufacturers must form an excellent working relationship, each being aware of the other's concerns. The development of products that are extensions of a museum's collections and programs and that are marketable from the manufacturer's viewpoint is a challenging task, but one that could result in great benefits for both parties.

Footnotes

1. Arthur Myers, "A License to Get Rich," *True*, Dec., 1966.
2. Allison Danzig, "Amateur Tennis Goes Big Business," *The York Times*, Apr. 6, 1967.
3. William H. Jones, "History in Your Toy Store," *The Washington Post*, Oct. 7, 1972, p. C2; Daniel Henninger, "And Now There's the Smithsonian Seal of Approval," *The National Observer*, Nov. 18, 1972.

How to Avoid Taxes

Howard A. Bolton
Milbank, Tweed, Hadley and McCloy

Seeking to fulfill their purposes but lacking needed funds, museums understandably give thought to a variety of revenue-producing activities that might be undertaken. The decision to undertake a new activity or to expand an existing one will rest on a number of factors. One of these is the effect of the activity on the museum's tax-exempt status and its liability for Federal, state and local taxes.

This article is intended as a brief guide to the tax considerations involved in such decisions. While it is addressed principally to separately organized museums, the discussion of Federal, state and local taxes on revenues or activities is relevant as well to museums which are part of larger organizations, such as universities. The term "revenue-producing activities" refers here to activities other than solicitations of contributions or grants and the management of investment portfolios.

The Basic Questions

When a museum studies a proposal to undertake a particular activity, it wants to know: "Can we do it?" "Are there reasons why we should not?" To answer those questions from a tax standpoint, it is necessary to ask and answer four basic questions. These are:

1. Will the activity affect the museum's tax exemption?
2. Will the revenues from the activity affect the museum's classification as "public" or "private"?
3. Will the revenues be subject to Federal income tax?
4. Will the conduct of the activity or the receipt of the revenues have state or local tax consequences?

Each of these four questions will be considered in order.

Effect on Tax Exemption

Will the museum jeopardize its tax exemption if it undertakes the proposed activity?

The tax exemption with which you are concerned at the moment is the income tax exemption granted by the Internal Revenue Service to organizations formed and operated *exclusively* for charitable, educational, scientific, or certain other exempt purposes specified in Section 501(c)(3) of the Internal Revenue Code. To retain its exemption, a museum must engage primarily in activities which accomplish one or more of these exempt purposes, and it must limit its activities which are not in furtherance of exempt purposes to an insubstantial part of its total activities.

How can you decide under these rules whether a proposed activity will jeopardize the museum's exempt status?

First, you should clearly identify the exempt purposes of the museum. What are these purposes? The Treasury Regulations classify museums as "educational," although perhaps some museums have additional purposes such as scientific, religious or literary. As "educational" organizations, museums are expected to educate by "instruction of the public on subjects useful to the individual and beneficial to the community." This is done through institutions which are devoted to the procurement, care and public display of objects of lasting interest or value, according to an Internal Revenue Service ruling. In addition, and more specifically, each museum should refer to its own charter, applicable local law and the statement of purposes in the exemption application filed with the IRS and any amendments thereto.

Next, you should consider whether the proposed activity will further those purposes. Obviously, this will involve a major element of judgment, but no one should be better equipped to make this type of judgment than those who run the museum. No easily applied set of standards is available to chart the course. However, reasoning from general principles and the regulations and existing rulings, it can be said with some degree of assurance that:

—The operation of on-site parking facilities for the convenience of museum visitors and of a size commensurate with that purpose should cause no problem, as opposed to a large public parking garage.

—The operation of an on-site cafeteria or restaurant for the convenience of museum vistors should cause no problem, as opposed to a public cafeteria or restaurant with a capacity far greater than the museum's own needs.

—The operation of a facility for selling educational materials related to the museum's field of interest should cause no problem, as opposed to a commercial operation handling a large assortment of unrelated materials as well.

Will the revenues be subject to Federal income tax?

—The operation of a publishing facility to produce and distribute programs and other educational materials to members and others on subjects related to the museum's field of interest, as opposed to the publication of a magazine in a commercial manner.

—The operation of a facility to arrange study tours for members closely related to the museum's programs should cause no problem, as opposed to the operation of a travel service without a program relationship.

—The rental of equipment to play recorded information concerning exhibitions should cause no problem, as opposed to rentals having no program connection.

These examples are merely illustrative. Many others could be added.

If you are satisfied that the activity will further the museum's exempt purposes, you are justified in assuming that the museum's tax exemption will not be affected, but should be prepared to support your position if it is challenged. On the other hand, if you believe that the activity may not be regarded as furthering the museum's exempt purposes, you may have to fall back on the quantitative test—that is, whether the proposed activity, together with any other such activities then carried on or contemplated, will constitute more than an insubstantial part of the museum's total activities.

Because the terms "insubstantial" and "total activities" are not clearly defined in this context, the exercise of judgment is again called into play. In some instances, the answer will be fairly clear. For example, a very large museum undertaking a relatively small new activity probably will not hesitate very long, while a very small museum undertaking a relatively large new activity is well advised to pause and think. If real doubt exists, and the museum regards the proposed activity as important, it should consider requesting a ruling from the IRS. A separate entity might be formed to carry out the activity, but this should be done only after careful analysis.

Effect on Classification as "Public" or "Private"

Will the proposed activity change the museum's "public" or "private" status for income tax purposes?

The tax law classifies private institutions as either "public" or "private" for certain purposes. You may ask, as many people do, why this classification is important. There are several reasons.

First, the deduction limits for contributions to public charities are more liberal than those for contributions to private foundations. This should make it easier for a public museum to obtain contributions, particularly of appreciated property, including art works.

Second, grants from one private foundation to another are subject to a strict set of rules, in effect since 1969. These rules generally do not apply to grants from a private foundation to a public charity. This should make it easier for a public museum to obtain grants from private foundations.

Third, the net investment income of public museums is not taxed, while that of private foundations is taxed at 4 percent. The tax reduces the funds otherwise available to meet the budget.

Fourth, private foundations have to observe a set of statutory obligations and prohibitions enacted in 1969. These do not apply to public museums.

Fifth, private foundations have greater reporting requirements than public museums under the Federal tax laws.

Two preliminary comments should be made before describing the tests for determining whether a museum is "public" or "private" in the tax sense. Museums as such, unlike churches, hospitals and schools, for example, are not granted "public" status. Past efforts to add them categorically have not succeeded. Thus, each museum has to apply certain "support" tests to its own facts to determine its proper classification. Museums which are independently organized, whether or not affiliated in some way with a government unit or another institution (such

as a university), apply the relevant tests to their own facts and figures. Those which exist within a larger complex can expect their status to be determined by reference to the status of the complex.

Separately organized museums can be classified within any one of four categories for income tax purposes:

1. "Substantially" publicly supported
2. "Broadly" publicly supported
3. Private "operating" foundation
4. Private "nonoperating" foundation

The crucial distinction between the first two (the public categories) and the last two (the private categories) is the nature and sources of the organization's support.

In general terms, the tests applicable to the four categories are as follows:

1. A museum qualifies as *"substantially" publicly supported* if it normally receives at least one-third of its support from contributions from government and the public. If the organization is set up to attract public contributions, has a governing body which represents broad public interests, and has other public attributes described in the Regulations, the minimum is 10 percent rather than one-third. Total support includes revenues from activities both related and unrelated to exempt purposes, but these revenues do not count toward the qualifying one-third or 10 percent.
2. A museum which fails to meet the "substantially" publicly supported test qualifies as *"broadly" publicly supported* if it normally receives no more than one-third of its support from gross investment income and more than one-third of its support from contributions, membership fees and gross receipts from activities related to its exempt functions. Total support includes revenues received from activities related and unrelated to exempt purposes, but only those from related activities count toward the qualifying one-third.
3. A museum which cannot meet either of the "public" tests qualifies as a *private "operating" foundation* if it normally spends substantially all (at least 85 percent) of its net income for the active conduct of its operations and either a) devotes substantially more than half (at least 65 percent) of its assets to the active conduct of its operations; or b) spends for the active conduct of its operations an amount at least equal to two-thirds of the minimum payout applicable to nonoperating foundations. Certain assets and expenses of an unrelated activity would not count toward qualification under these tests.
4. A museum which flunks the first three tests is a *private "nonoperating" foundation.*

As will be evident, receipts from revenue-producing activities can change "public" status from "substantially" to "broadly" publicly supported, "public" to "private" status, or "private" to "broadly" publicly supported status.

To illustrate the potential for change, a "substantially" publicly supported museum will increase its total support if it receives revenues from new activities, whether related or unrelated to its exempt purposes. As the total increases, the minimum amount required to qualify (the one-third or the 10 percent) also increases. However, since these revenues will not count toward the qualifying amount, they may leave the museum with a deficiency to be made up from qualifying sources. If the deficit in qualifying support is not made up by additional support from government or the public over the test period (generally four years), the museum will slip into the second, third or fourth category according to its facts and figures.

If a museum is "broadly" publicly supported, additional revenues from related activities will count toward qualifying support, but those from unrelated activities will add to total support, to which the qualifying percentage is applied, without counting toward the qualifying amount. Any deficit will have to be made up from other qualifying sources. If the deficit is not made up, the museum will slip into one of the "private" categories. No way is apparent by which a museum can move from "broadly" to "substantially" publicly supported through revenue-producing activities.

A museum which is a private "operating" foundation would be well advised to prepare pro forma financial statements to reflect the new activity and then apply the operating foundation tests to the income, expenditure and asset figures shown on those statements to ascertain whether it will continue to meet those tests. Also, if the revenues will come from an activity related to the museum's exempt purposes,

it may be possible to move from private "operating" to "broadly" publicly supported status. This change from "private" to "public" status will require the museum to follow certain conversion procedures and will not be complete until the museum has qualified under the "public" test for 60 consecutive months.

Do revenue-producing activities affect the museum's tax-exempt status?

A museum which is a private "nonoperating" foundation has no way to go but up or out. It may find that revenues from related activities can qualify it as an "operating" foundation or perhaps, again through special conversion procedures over a 60-month period, as "broadly" publicly supported.

The IRS undoubtedly will monitor these classifications and look for changes, since it now requires each organization filing an annual information return (on Form 990) to declare its status and to state the relevant supporting information. Museums are well advised to stay a step ahead of the Service in the monitoring process.

Federal Income Tax on Revenues

Will the Federal government impose income taxes on the revenues received from the proposed activity? The answer is "yes" if the activity is an unrelated business regularly carried on. Otherwise, the answer is "no."

Before considering the applicable rules, a museum would do well to develop a basic feel for the subject by understanding the government's purpose in imposing an unrelated business income tax on charities. The Treasury Regulations, reflecting the legislative history, state that the primary object of this tax is "to eliminate a source of unfair competition by placing the unrelated business activities of certain exempt organizations upon the same tax basis as the non-exempt business endeavors with which they compete. In general, any activity . . . [of an organization subject to the tax] which is carried on for the production of income and which otherwise possesses the characteristics required to constitute 'trade or business' . . . [as defined in the tax law]—and which, in addition, is not substantially related to the performance of exempt functions—presents sufficient likelihood of unfair competition to be within the policy of the tax."

The rules which implement this policy are rather imprecise. Two questions are germane: first, will the activity constitute a "trade or business regularly carried on"? Second, if so, will it be "substantially related" to the museum's exempt purposes?

The first question calls for a decision on whether the activity will constitute a "trade or business" and, if so, whether it will be regarded as "regularly carried on." In this context, the term "trade or business" has its generally accepted meaning. Little can be added here except to note two points in the law. One is that "any activity which is carried on for the production of income from the sale of goods or performance of services" is a "trade or business." If such an activity is unrelated, it will not be treated otherwise merely because it is unprofitable. The other is that a "trade or business" may exist within a larger complex of related or unrelated activities. In other words, a "trade or business" in this context need not be an integrated aggregate of assets and activities existing as a unit. It follows, therefore, that a museum could have operating within it one or more "trades or businesses," related or unrelated to exempt purposes.

The Regulations illustrate the latter point by two examples. A hospital may operate a pharmacy which regularly sells pharmaceutical supplies to the general public as well as furnishing supplies to the hospital and to patients of the hospital. The activity of selling to the general public is a trade or business carried on within the larger complex. Similarly, an organization which publishes a periodical containing editorial material related to an organization's exempt purposes can be carrying on a trade or business within a larger complex if it solicits, sells and publishes commercial advertising.

Whether or not activities are "regularly carried on" is determined by reference to their frequency and continuity and the manner in which they are pursued. The standard is what commercial businesses customarily do. Its application to various situations is illustrated in the Regulations.

Finally, if the activity is one which will be regarded as a trade or business regularly carried on, it is necessary to ask whether it will be "substantially related" to the museum's exempt purposes to determine whether it will be subject to the unrelated business income tax. The test is much the same as that discussed above in determining whether an activity is in furtherance of exempt purposes. In the words of the Regulations, a museum must examine "the rela-

tionship between the business activities which generate the particular income in question— the activities, that is, of producing or distributing the goods or performing the services involved—and the accomplishment of the organization's exempt purposes." To be "related," the conduct of business activities must bear a "causal relationship to the achievement of exempt purposes (other than through the production of income)." To be "substantially" related, "the production or distribution of the goods or the performance of the services from which the gross income is derived must contribute importantly to the accomplishment of those purposes. . . . Whether activities productive of gross income contribute importantly to the accomplishment of any purpose for which an organization is granted exemption depends in each case upon the facts and circumstances involved."

This test of substantial relationship again involves a quantitative test. It is necessary to look to "the size and extent of the activities involved . . . in relation to the nature and extent of the exempt function which they purport to serve." As a result, an activity can be divided into two parts—one related and one unrelated. Activities conducted on a scale larger than necessary for the performance of exempt functions will be treated partly as "substantially related" and partly as "unrelated." The income is to be allocated and the unrelated portion is taxed.

The application of these complex rules to museum problems cannot be clearly described in a brief review, if at all. A suggested starting point for those who wish to pursue the subject is a reading of Revenue Rulings 73-104 and 73-105, which were published by the Internal Revenue Service, February 26, 1973. In Revenue Ruling 73-104, the Service ruled that sales of greeting card reproductions of art works by an art museum did not constitute an unrelated trade or business under the circumstances described in the ruling. In Revenue Ruling 73-105, the Service ruled similarly with respect to sales of reproductions of art works by a museum of folk art, but distinguished sales of scientific books and city souvenirs.

The burden rests on the museum to show that the activity furthers its exempt purposes and contributes importantly to the performance of its exempt functions. If this burden cannot be met, so that receipts from an activity will be wholly or partly subject to the unrelated business income tax, you will need to know what amount is taxable, what rates apply and how to report the income and expenses and the tax due.

The tax is imposed on the "taxable income" derived from the unrelated activity, that is, the gross income less the allowable expenses directly connected with the activity (including an allocation of dual purpose costs such as overhead) and a specific deduction of $1,000. The tax rates are the usual Federal income tax rates—the two-step rate, with a top of 48 percent for corporations, and the progressive schedule up to

"Museums. . . , unlike churches, hospitals and schools, . . . are not granted 'public' status. . . . Each museum has to apply certain 'support' tests to its own facts to determine its proper classification."

70 percent for trusts. The "unrelated business taxable income" is regarded as the "taxable income" referred to in the rate schedule. The return form is 990-T. Anyone concerned with the tax should study the form and instructions to get a clear picture of how the tax would relate to a contemplated activity.

Many exceptions and exclusions are applicable to this area of unrelated business income. Of these, two points with respect to the treatment of rental income should be noted. First, while rental income from real estate (and, to a limited extent, from personal property leased with real estate) generally is not subject to the unrelated business tax, it can be taxable if indebtedness was incurred in connection with the acquisition of the leased premises. Second, rentals received for occasional use of space by members and others are exempt as rental income where services such as janitorial services and utilities, as opposed to services rendered to the user, are provided.

State or Local Tax Considerations

This topic is included only as a reminder that questions as to the applicability of state or local taxes, license fees and the like may be raised by any proposal to engage in a revenue-producing activity. Generalizations are not meaningful enough to warrant inclusion here.

If this sketch of the tax considerations in revenue-producing activities of museums conveys the message that it is advisable to look before you leap, it will have served its purpose.

Learning & Exhibits

One of the few remaining frontiers in the museum field is the challenge to explore exhibits, visitor behavior and learning and the means by which to obtain and benefit from research on visitors and exhibits. Pioneer research in this area was first undertaken in the 1920s by Professor Edward S. Robinson of Yale University, with support from the Carnegie Foundation to the American Association of Museums. His research, based on a cooperative program with the Buffalo Museum of Science and the Pennsylvania Art Museum [sic], culminated in a monograph published by the Association in 1928 on the effects of museum techniques on the visitor.

Another principal figure in early research was Dr. Arthur W. Melton, now of the University of Michigan, who conducted one of the most comprehensive studies ever made of the effects of the museum environment on visitors. A number of articles and monographs were subsequently published by the AAM in the 1930s.

Since then, a few other notable efforts have been made by behavioral and social scientists and museum personnel to study exhibits and visitor behavior and to distill data through a variety of techniques, including applied learning systems, surveys, observation, etc. Their work has sought to determine: how environmental factors affect visitors; what attracts and holds visitors' attention; how museums function as social institutions; how museums can provide different learning experiences; and what considerations museum personnel should contemplate when planning exhibits.

With the aid of a grant from the Smithsonian Institution's Office of Museum Programs, MUSEUM NEWS *will offer its readers a series of articles on museum exhibits and visitors to appear throughout the coming year. The individual articles will be combined and published as a single reprint, to be available during the summer of 1974.*

What will be included in the series? Articles contributed by professionals in the social and behavioral sciences will cover the following areas: how "space" is constructed in museums and its effects on visitors; the use and abuse of surveys/interviews/questionnaires as a means of learning about visitors and exhibits; the use of applied learning systems; systematic observation of visitors; the ethics of visitor research; other techniques for studying visitors and exhibits; and some selected reading materials.

From the museum quarter, administrators, curators, educators and designers will offer recommendations and comments on: the need to study exhibits and visitors; developing participatory, exploratory and new types of exhibits for a heterogeneous audience; visitor considerations in exhibits planning; and the future of museum exhibits/education without a research base.

We hope that during the year you will feel free to contact MUSEUM NEWS *and register your views on the subject.*

Roberta Faul
Editor

EXHIBITS: Art Form or Educational Medium?

Harris H. Shettel
American Institutes for Research

(This article is based on a speech delivered to staff members of the Smithsonian Institution in May, 1973.)

Almost everyone over the age of six or seven years has begun to collect impressions and feelings about the entity we call "the museum." By the time we are young adults, we have been exposed to enough museums to develop what could be called *the museum experience.* In its broader aspects, this phenomenon has to do with why people go to museums and why people don't go to museums, who goes and who does not go. We know, for example, that the museum is often used as a place to take out-of-town guests. We know that parents often take children to museums at least once during their formative years, because they feel it has something to do with broadening their education. We know that schools use museums. We know that people visiting cities from out of town often consider the local museums among their "must see" items.

All of these individual experiences go to make up the museum experience, which could be characterized as non-specific, a sum total of impressions that one accumulates over the years.* If we were to ask people for their feelings and reactions immediately after visiting a *particular* museum, I think we would get a different set of impressions. It is my contention that the focal point of those impressions would be the individual exhibit within that museum. This is not to deny the important role played by the overall ambience of the building, about which architects would be quite concerned, the quality of the food in the cafeteria, the cleanliness of the restrooms, the hardness of the floors, etc. It is to say, however, that the primary purpose of all of those things is to provide an environment in which exhibits can be displayed. Therefore, I think that one could argue that the quality and effectiveness of an individual exhibit is the primary input into this total experience.

> "Exhibits should be the product of the best we have to offer. In short, they should reflect the highest 'state of the art.' "

If my premise is correct, that is, that the museum experience is primarily the result of the collection of

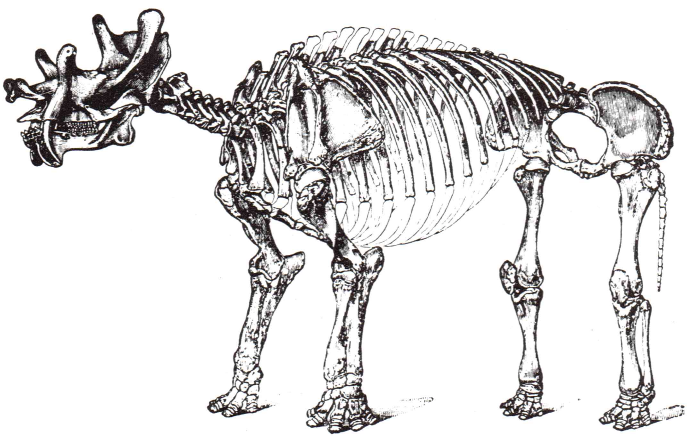
* In his talk, Mr. Shettel described a technique called the semantic differential, by means of which attitudes and feelings towards museums can be determined, and he presented preliminary results on the use of this approach.

individual experiences with individual exhibits in a museum, then we can agree that these exhibits should command our utmost attention. Exhibits should be the product of the best we have to offer. In short, they should reflect the highest "state of the art."

But what is the "art"? If we are looking for expertise in the area of exhibit conceptualization and design, to whom do we turn? How many fields have important contributions to make to the preparation of effective exhibits?

Before addressing these questions, I think it is appropriate to define a little more carefully what I mean by exhibits. Most things seem to be divided into three parts and exhibits are no exception, at least in this schema.

My first category includes those exhibits which are intrinsically interesting. They have an important historic, social or psychological message embedded in them. They need nothing else but themselves to be,



in most cases, a very effective exhibit, at least in their ability to attract people. Let me give you several examples. The Hope Diamond in the National Museum of Natural History would be one such example; a piece of moon rock *might* be such an example. It may be less of one now, and probably as time goes on, will become a very "ordinary" exhibit. Mrs. Kennedy's inaugural gown would be another example. A characteristic of this type of exhibit seems to be that it requires no, or very little, descriptive material. People bring with them the intrinsic interest in the subject and very little else is needed.

My second category includes those exhibits which have primarily an aesthetic appeal. This would include art objects of all kinds, photographs and perhaps such things as mineral collections.

My third category includes those exhibits which appear to have an instructional or educational role to play. These exhibits tell a story, explain a process, define a scientific principle, etc.

The first category might be seen as satisfying the need of people to be in the presence of wonderment, to be impressed, or perhaps to be titillated. One could characterize the experience of the individual as an emotional experience. There is often a certain amount of excitement around exhibits of this sort, with "oohs" and "aahs" and "ohs" being expressed.

The second category may be said to satisfy a need to be in the presence of beauty, to have our senses refreshed and our vision expanded. It also may be an emotional experience, but I think it is deeper than that and has something to do with the concept that philosophers have struggled to define for so many years: aesthetics.

"... the primary value of the museum experience lies in the opportunities it makes available for visitors to increase their knowledge and/or to change their beliefs and attitudes... "

The third category could be said to satisfy a need we have to learn, to understand things that we did not understand before, to make sense out of confusion and complexity, order out of chaos.

Having lulled you into a sense of security concerning the simplicity of this taxonomy, let me now make it more complex. My first problem consists of those exhibits which seem to defy classification in any of the three basic categories. However, they have many of the physical characteristics of an exhibit. They are not a fire hydrant, they are not a cafeteria and they are not a restroom. They are sitting on the floor with things that are exhibits and people come up, look at them and frequently do things with them. However, I think I will opt for the classification of "non-exhibit" and suggest that they may be considered as space fillers, as diversions or games to be enjoyed within the museum and thus provide relaxation from the rigors associated with real exhibits.

My other taxonomy problem is not quite so simple. It involves the overlapping of categories and this, in turn, has partly to do with the multitude of interests, skills and educational levels that people bring with them to the museum. Let us take the mineral collection alluded to earlier. I put it in category two as an aesthetic experience, because I believe that the vast majority of people who look at cases of minerals view them primarily for their beauty and will look at those that are most beautiful longer than those that are not. However, a mineralogist would consider such an exhibition to be an educational

experience. However, it becomes so only because he has brought with him the knowledge necessary to make it so. Similarly with the first category, a moon rock could be educational if one knew what to look for. It could also be made more educational if it contained appropriate textual material or perhaps an entire visual/textual presentation designed to show how the rock was obtained.

"... one can measure an exhibit's ability to communicate and ... such information could be used to improve the effectiveness of that exhibit."

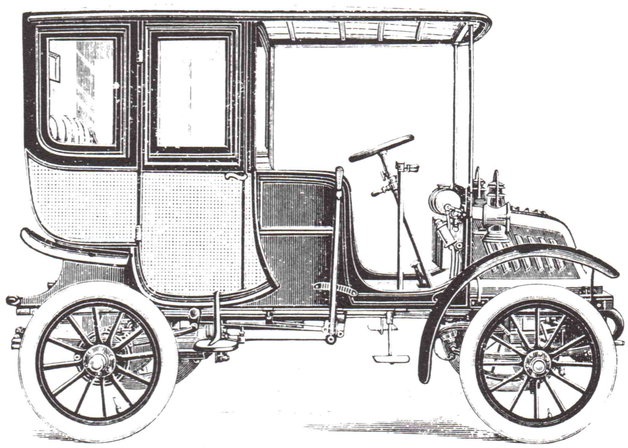
Let us take one other hypothetical example. Suppose that there is a room containing a large number of old automobiles. Each car has a label which tells you a little bit about it, mostly when it was built and who built it. What kind of an exhibition is that? To a youngster who has never seen an old car, it could be in the first category, that is, an object intrinsically interesting. As he walks through the room seeing more and more of them, this intrinsic interest may tend to diminish. One might conceivably consider some of the cars to be aesthetically pleasing; even people with no knowledge of cars might consider them to be pleasing to the eye. But we are clearly stretching things a bit to fit them into category two. What about the third category—an educational exhibit? If the labels are sufficiently communicative, then there is an educational intent involved, and one could learn a great deal about early automobiles from such an exhibition. If the labels are cryptic and contain brief historical information, the educational intent may be minimal and would not qualify the exhibit as being so categorized. An old car "buff," on the other hand, may find it very educational, but *he* is making it so. Certainly, the assignment of an exhibit to a particular category does present difficulties, but it is, I feel, a useful exercise.

I am concerned primarily with the third category—the teaching exhibit, or, as it might be called, the didactic exhibit. The questions raised above concerning the purposes of exhibits are empirical questions subject to scientific examination. They are especially subject to examination as they apply to the didactic exhibit, simply because we know more about the learning process than we do about the emotional or the aesthetic process.

In my opinion, the primary value of the museum experience lies in the opportunities it makes available for visitors to increase their knowledge and/or to change their beliefs and attitudes toward a wide variety of things not otherwise available. The "state of the art" that should be applied to the design of exhibits thus concerns our ability to communicate intelligently and intelligibly with other people. It involves information processing, human learning and retention and educational technology.

It is my contention that the average didactic exhibit does not make adequate use of the knowledge we have gained in the above areas. My concerns are focused primarily on the ability of a *category three* exhibit to convey its message effectively to its target audience, and, to a lesser extent, on two other aspects of an effective exhibit: its attracting power and its holding power.

My interest in exhibits came about as a result of an inquiry in 1964 from an exhibit designer concerning the application of psychological principles to the design of exhibits. I began to reflect on this problem and to look into the literature to see what work had



been done. I found a number of references of interest and realized that a good deal of thought had been given to the subject. However, I was struck by a general lack of cohesiveness to this material, a kind of loose structure to most of the thinking and terminology used, and a lack of any kind of research base to back up the various assertions that were being made. The literature gave me the impression that a number of bright people had devoted considerable attention to the subject and may well have developed sound principles on the ways in which effective exhibits could be prepared. However, it seemed to be an empirical question as to whether or not these assertions and assumptions about good and bad exhibits should be considered meaningful statements, that is, whether they communicated to others in the museum field in an *objective* manner.

The Atomic Energy Commission was quite interested in the effectiveness of exhibits, since it had been spending large sums of money in various exhibit programs, particularly its *Atoms in Action* exhibition, which had been touring underdeveloped countries for several years. Their interest was translated into a small project to ascertain to what extent the existing criteria in literature on exhibits represented an adequate basis upon which to make decisions on the

design and preparation of effective exhibits. My premise was basically very simple: if the assertions made in the literature were meaningful and reliable, then experts in the field, upon examining a particular exhibit, should agree whether it did or did not exhibit those particular qualities.

A review of the relevant literature was conducted to locate the sources most likely to contain prescriptive or normative statements. A total of 47 references were identified. Each potential source was carefully read, and whenever the author made a statement that involved exhibit effectiveness, it was recorded. Statements that were specific to a particular exhibit were included only if a general principle was either explicitly or implicitly associated with the statement. For example, an item reading: "The red lettering on the agricultural exhibit did not show up against the pink background, thus making the labels difficult to read" would be recorded, but the general principle would also be noted: "Lettering should contrast with its background." Most authors, in fact, did write in general terms since their remarks were meant to apply to more than one exhibit. Over 350 different statements were recorded from the 47 references and were grouped into 15 logical categories, including: ability to attract attention; accuracy of information presented; relation of exhibit to surrounding area and other exhibits; design of exhibit including use of color, light, contrast, etc.; the items contained within the exhibit; and the use of various communication techniques such as sound, motion, demonstrations, films, etc. These categories would be basic headings under which specific items relating to exhibit effectiveness were prepared.

"Exhibit effectiveness is conceptualized as a measurable change in viewer behavior produced by the exhibit and consistent with the stated aims or objectives of the exhibit."

The items were formated as a rating scale to be used to examine a particular exhibit and indicate on the scale the extent to which the exhibit effectively or ineffectively utilized the item of concern. (For example, one item asked: "How would you rate this exhibit on the appropriate use of lights?")

A draft scale containing 55 items to be tested for reliability was given to qualified exhibits personnel who were asked to rate specific exhibits, in this case, those at the Atomic Energy Museum in Oak Ridge, Tenn. The results of the test, as you might imagine, were not very encouraging.

Let me give you several examples. One of the items queried: "How would you rate the overall design of the exhibit?" The following results were obtained from six specialists who were rating the same exhibit: One said it was "excellent"; one said it was "very good"; one "high average"; one "low average"; and two "fair." Whatever *overall design* means to the authors of the exhibit literature, it certainly meant different things to the six raters.

Another item, a more specific one where you might expect agreement, asked: "How would you rate the actual wording of the main title of the exhibit?" Four raters used this item. One said the main title was "excellent"; one said "very good"; the third said "low average"; and the fourth said "poor." The scale also included room for the raters to give comments on their ratings. One individual wrote: "What else could be more clear?" Another said: "It speaks principally to this topic." Another said: "A title which would stir the curiosity of the audience must be used." And the individual who rated it "poor" said: "Title not complete. Should be . . ." and he proceeded to indicate what the title should have been.

". . . we learned that the amount of viewing time and the motivation of the viewer definitely influence the amount of knowledge gained from the exhibit."

The draft scale was revised and now contains 35 items. Although the study showed its reliability to be quite low, the exercise of examining an exhibit in detail is quite enlightening. For example, one exhibit was located that had the wrong label on it for several years.

My feelings and conclusions with respect to this small effort can be best summed up by quoting from my own report:

> One observation stands out very clearly as a result of this small-scale study, and that is the need for more clearly stated objectives for exhibits. This deficiency very likely contributed to the low reliability of the scale. Raters often reflected this need in their written comments and in their discussions after using the scale. They realized (many of them for the first time) that they had no baseline against which to judge the various elements. The question which should be asked is, "Specifically *what* do you want *whom* to do, know, or feel after seeing the exhibit that they could not do, know, or feel before seeing the exhibit?" Answering such a question in adequate detail would cut through much of the ambiguity, and even mystique, that surrounds the exhibit field. Otherwise it is not possible to design reliable and valid measuring instruments that would determine exhibit effectiveness, since it is not clear what should be measured. How can a rater judge the adequacy of a label if it is not known

exactly what the label is supposed to communicate (teach) and the characteristics of the intended audience (age, background, education, etc.).

If those who write about exhibit effectiveness have difficulty in communicating with others in the field (as the data here seem to indicate) then it is not surprising that attracting power is often equated with the success of an exhibit. A designer may not know what "coherent unity" means, and he may not have very specific objectives to use as a basis for his design, but he does know that he can attract people with clever and dramatic effects. And the success of such efforts can be easily and accurately measured.

The study led me to believe that psychology in general and my field, which is training and education, have something to offer for improving exhibit effectiveness. I concluded as well that one can measure an exhibit's ability to communicate and that such information could be used to improve the effectiveness of that exhibit.

"... videotaping ... could prove to be a valuable diagnostic tool in the evaluation of exhibit effectiveness and in the collection of basic data relating to exhibit design ..."

The Atomic Energy Commission was concerned primarily with the latter area—the improvement of exhibits—and asked me to begin a series of studies related to the *Atoms in Action* exhibit, which was a large-scale effort to familiarize the average citizen in underdeveloped countries with the peaceful potential of atomic energy applied to such areas as agriculture, medicine and industry. As a hidden agenda item, the exhibit was also expected to assure visitors that the United States was more concerned with the peaceful uses of atomic energy than the wartime uses. I conducted studies in four countries—Ireland, Turkey, Venezuela and Argentina.

In each country, I addressed three basic questions. Does *Atoms in Action* have a favorable impact on the attitudes of the general public attending it with respect to the peaceful uses of nuclear energy in general, and the role the U.S. has played in the development of these uses in particular? Do visitors to the exhibition learn any factual information on the specific ways in which nuclear energy has and can be applied to agriculture, medicine and industry? Does the exhibit have specific weaknesses that could be modified to make it more effective in achieving its objectives?

To my surprise, I learned that the exhibition, in fact, did have a favorable impact on the target audience in changing their attitudes toward the United States' peaceful uses of atomic energy. Careful surveys of exhibit viewers and non-exhibit viewers, using several methods of testing, led me to conclude that most viewers showed positive changes in attitude, at least as reflected shortly after visiting the exhibition. Changes in the level of factual knowledge covered by the various presentations made in the exhibit were, in some cases, quite dramatic. However, some areas showed consistent weaknesses and suggestions were made for improving these particular presentations.

These studies certainly showed the potential value of analyzing in some detail not only the characteristics of the audience who attended, but also the specific impact the exhibit had on their knowledge and their attitudes.

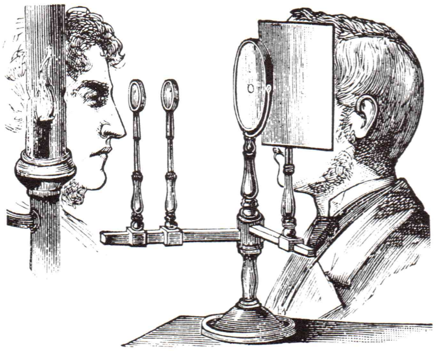
"The amount of information that can be gained from an exhibit may be influenced by the reading difficulty of the ... text."

The final study I want to report on was an 18-month project supported by the U.S. Office of Education. It was designed to explore various strategies for determining exhibit effectiveness. As stated in the final report: "The purpose of this project was to initiate the systematic development of research strategies and testable hypotheses that could make it possible to better evaluate the effectiveness of scientific and technical exhibits, particularly those designed to reach educational objectives. [That, of course, would be the category three exhibit.] Exhibit effectiveness is conceptualized as a measurable change in viewer behavior produced by the exhibit and consistent with the stated aims or objectives of the exhibit." This is a basic premise upon which the study was founded and upon which my own thinking about exhibit effectiveness is centered.

The development and refinement of this approach is prerequisite to the collection of valid data for the evaluation of existing exhibits and the development of knowledge that will relate effectiveness variables to exhibit design variables. Such a methodology would provide exhibits personnel with a more rational basis for making decisions regarding the resources they should devote to exhibits.

The approach was applied to a complex modern exhibit that was designed to impart knowledge about the role of the Federal government in science and technology and to develop a favorable attitude in young people toward this role. The exhibit, *The Vision of Man,* probably required the most man-hours and received the most attention and intellectual input of any exhibit ever produced; it was also very ex-

pensive. It was opened by President Johnson at the National Museum of History and Technology in 1965 and subsequently traveled to museums in several major cities. It was, I have been told, exemplary of the "state of the art."



The research strategies we tested using this exhibit were varied and innovative. A basic aim of the study was to find out how much *could* be learned from an exhibit, given maximum time and motivation. Thus, a maximum index of effectiveness measure was established to determine changes occurring in three areas — knowledge, interests and attitudes — among viewers spending unlimited time in the exhibit under instructions to learn as much as possible. To contrast with the maximum index of effectiveness, a minimum index of effectiveness measure was established in the same three areas among viewers spending a minimum amount of time, in this case no more than a half hour in the exhibit. A control group, made up of matched individuals who had not seen the exhibit, established base scores on all of the various test measures. Those tested within the experimental time groups were volunteer subjects paid for their services. The subjects were divided by age, education and sex. The three basic age and education groups were high school students, college students and adults. Since the exhibit dealt with recent advances in science and technology, each group of subjects was further divided into science/non-science groups on the basis of educational background and specific course work.

Casual viewers represented a second major category of subjects. The casual viewer data made possible the comparison of "real" museum visitors with the various experimental groups. In addition to the basic knowledge, interest and attitude data, observations of crowd flow and time spent at various displays were recorded and analyzed for casual viewers. They were also asked to comment on the exhibit. These statements were tape recorded and later analyzed.

Several innovative techniques were developed in an effort to investigate various exhibit design variables that may contribute to the overall effectiveness of an exhibit. Casual viewer time data was used to establish an attractiveness rating for various exhibit sub-areas. In addition, the relative attracting power of individual design elements within an integral display unit, such as models, pictures, signs, etc., was investigated by means of videotaping. The behavior of casual viewers was thus recorded on videotape for later analysis.

A readability analysis was performed on all of the exhibit textual materials in order to determine the reading difficulty levels of individual sub-areas. Another innovative approach was the development of an exhibit mock-up consisting of a small-scale simulation of the entire exhibit made up of two-dimensional color photographs of all displays and reproductions of all the textual material. The mock-up was compared with the actual exhibit by replicating the experimental design with high school students. Also, a portion of the mock-up was used to explore experimentally several important exhibit design parameters, including the use of sound instead of textual material, the role of illustrations and the reading difficulty level of the text.

Important prerequisites to data collection were the analysis and the refinement of the objectives of the exhibit and the development of comprehensive testing devices capable of measuring those objectives. Test formats used for knowledge items included multiple choice, open-end knowledge, open-end concept and exhibit specific items. Attitude and interest measures also utilized a variety of testing formats.

"... exhibits *can* be considered an educational medium, and they are therefore subject to all the same basic laws and principles that would apply to any other educational institution."

What did we learn as a result of our detailed exploration? Some things were rather obvious, but other things were not. For example, we learned that the amount of viewing time and the motivation of the viewer definitely influence the amount of knowledge gained from the exhibit. Combined total knowledge scores show that the MAX group (i.e., unlimited viewing time) always achieved higher scores than the MIN group and that the MIN group scores were always higher than the control group scores. However, not so expected was the fact that the casual viewer group (i.e., the actual museum visitor) pre-test scores were not significantly different from the casual viewer post-test scores, and actually lower than the control group scores that we used as a base line for the experimental groups. Thus, one is forced to say that the casual viewer group as a whole learned very little from the exhibit as measured by the tests used. Other findings were as follows: college students learned considerably more from the exhibit than either of the other two age groups; high school subjects performed at a higher level than adult subjects.

There was, as might be expected, a significant difference between science and non-science subjects on the combined knowledge measure, with the science subjects, of course, attaining consistently higher total knowledge scores.

Results also showed that interest levels can be influenced by an exhibit although the direction and extent of the changes were not always comparable between the various groups. In general, the findings in the interest area tended to be difficult to interpret since they did not appear to be stable for any particular group. In several instances, high pre-interest patterns became low post-interest patterns indicating that the exhibit failed to sustain the initial level of interest in the areas of concern. The attitude measures presented similar difficulties, but the problem was one of no difference at all rather than fluctuating differences. All experimental groups attained relatively equal scores on the attitude measure, as did the casual viewer groups. There were no significant differences between the control group, MIN group and MAX group. These results, however, are consistent with the findings of other exhibit studies which tend to show that attitudes do not seem to be influenced by short-term exposure to an exhibit, but are not consistent with my own results for the *Atoms in Action* exhibit.

Several other types of data were collected and analyzed. The amount of time the average casual viewer spent at an exhibit sub-area (there were 41 of them) equaled 20 seconds, and the total time in the exhibit area equaled 14 minutes. These results indicate that the exhibit could not hold the average casual viewer's attention for more than a relatively short period of time. I might note that it would require slightly over one hour for a person to read all of the text materials in the exhibit. This would not include study time or general viewing time. Sixty casual viewers were followed throughout the exhibit, and the displays where they stopped were noted. Such information can be used as a diagnostic tool in determining the relative attracting power of the various displays. For several of the displays it was almost impossible to obtain data, because almost no one would stop to look at or read that particular item.

> "A $3,000 videotape deck is not a better teaching device than a $200 slide projector, nor is it a worse teaching device. It is simply a different teaching device."

The videotape data were among the more interesting to analyze. The results indicate that there are large differences in attracting power among display elements. In general, dynamic models and their associated text were looked at by casual viewers much more frequently than static models or pictures and their associated text materials. Sound was a very potent device for attracting attention. (The videotaping technique could prove to be a valuable diagnostic tool in the evaluation of exhibit effectiveness and in the collection of basic data relating to exhibit design variables.)

The amount of information that can be gained from an exhibit may be influenced by the reading difficulty of the exhibit text. Our analysis of all of the texts in the *Vision of Man* showed the reading level ranging from a low of 6.8 to a high of 14.8 years. Much of the text was at the latter grade level, which is equivalent to college reading material. However, efforts to measure the influence of readability on knowledge gained were largely inconclusive due to the "contamination" of these data by other factors, including: placement of the text, lighting, size of type, etc.

> "Teaching exhibits must have explicitly stated objectives."

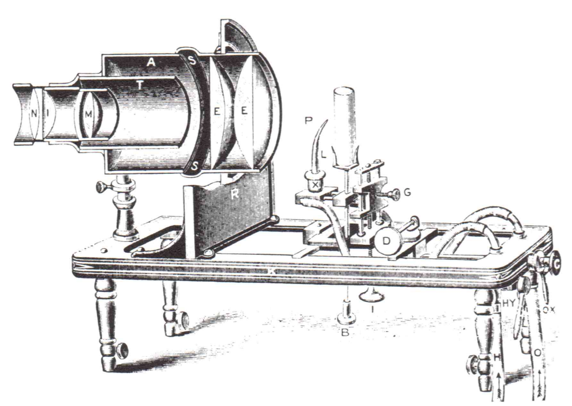
The exhibit, in fact, was an interesting example of the influence of modern design and type style on textual material. While the overall impression presented by the exhibit was very contemporary, many of the labels were inappropriately formated for the normal scanning pattern that most people use for reading. Long thin signs were very common. This forced many words to be broken up. Also, periods were so small that it was difficult to tell when you had reached the end of a sentence. Color contrast also made reading difficult. Placement of some of the signs was another problem. In several instances, even a person with excellent vision would have great difficulty in reading the text material.

The exhibit mock-up was built for two purposes: to explore the feasibility of constructing a representation of an exhibit for prevalidation purposes and to perform experimental variations upon exhibit design variables within the more flexible mock-up structure. The mock-up was validated by comparing exhibit and mock-up test scores across all high school experimental groups. The results indicate that mock-up subjects perform as well as exhibit subjects on the various tests. Once the mock-up had been validated in this matter, the following exhibit design variables were manipulated within the mock-up format: hearing vs. reading text material, visuals vs. no visuals, full text material vs. skeleton text material. Analysis indicated a significant difference favoring the group reading the text. There were, surprisingly, no significant differences among the other two variables. In short, visuals did not seem to contribute anything to learning per se, nor did the simpler text material detract from the amount learned. This is not, of course, a recommendation for preparing exhibits that have no

visual material, nor using only very simple text material. It may suggest, however, that many visuals contribute very little to an understanding of the text and appear to function as attention-getting devices only. It also suggests that a much simpler version of the text material can achieve the same levels of learning that the more verbose textual materials can.

As you can see, we did a fairly thorough job of "taking apart" the *Vision of Man*. Perhaps no other exhibit has been so thoroughly analyzed. What did we learn from this experience and from the analysis of *Atoms in Action*? Several principles emerge and can be briefly summarized.

First, exhibits *can* be considered an educational medium, and they are therefore subject to all the same basic laws and principles that would apply to any other educational medium. Methodologically and conceptually they can be treated in the same manner as educational television, multimedia classroom presentations, even textbooks and programmed instructional materials. They are unique primarily because they usually depend upon a voluntary audience, and because they exist within the restrictive environment of the museum. I say "restrictive" not in a pejorative sense, but because there are certain constraints placed upon the medium by virtue of its natural environment, which is true of any other educational medium. The concept of the voluntary audience is an important one and must be taken into account in any consideration of exhibit effectiveness.



The sophistication of the exhibit design and the use of rather elaborate models and mock-ups does not necessarily relate to the achievement of the exhibit's educational objectives. This principle is consistent with the findings obtained in other research efforts dealing with the use of media. A $3,000 videotape deck is not a better teaching device than a $200 slide projector, nor is it a worse teaching device. It is simply a different teaching device. The effectiveness with which it can teach depends primarily upon the software that is available for its use and the appropriate application of its various technical features in a cost-effective way. A television monitor on which is presented a very bad lecture is basically a bad lecture and not the use of modern educational media. This is not to say that the use of attractive designs and the clever application of other techniques for attracting and holding visitors are not inherernt parts of good exhibit design. There is a long way to go before we can say that we have utilized the best information available to ensure going beyond these "cosmetic" features and to ensure that once we have attracted and held the visitor, we know how to make the message clear and intelligible to him.

"It is essential that careful thought be given to the order in which information is to be learned . . ."

Let me conclude by offering six recommendations that I feel need to be implemented in order to upgrade the effectiveness of educational exhibits.

Teaching exhibits must have explicitly stated objectives. This recommendation is stated first not only because it comes first in the order of business, but also because it is the most important of all the recommendations. Stated simply, one could say that if you don't know where you are going, you won't know how to get there, nor will you know when you have arrived. Robert Mager, in the early sixties, wrote a very small book called, *Preparing Instructional Objectives*, which created a revolution in the entire field of education and training, one, by the way, that is continuing. At the heart of Mager's argument is his insistence on the use of operational terms to describe what we want to achieve when we engage in education or teaching of any kind. He contends that so-called behavioral objectives be used to guide all subsequent activities, including the preparation of the educational material itself and the selection of items for testing whether or not the materials have achieved these objectives. It may be worth noting that there were no specific objectives for either of the two exhibits that I evaluated. It was necessary to prepare my own objectives based on the rather broad and general goals stated in the literature concerning the exhibit, and, more specifically, based upon the content of the exhibits themselves.

The easiest way to think about behavioral objectives is to ask yourself this question *before* building the exhibit: "What is it that I want the viewer of my exhibit to have in his behavioral repertory after he has seen my exhibit that he did not have before he saw my exhibit?" Attitude change as well as the acquisition of factual information should be included.

It is true that the objectives of a particular exhibit would depend on the viewer. Visitors bring with them a vast array of interests and information, and this background certainly shapes behavior. Since your target audience is probably heterogeneous, it would be appropriate to consider multi-levels of ob-

jectives, some oriented toward the collector, some toward the knowledgeable amateur and others oriented toward the lay person. One could also have multi-layered objectives based upon the age range of viewers. This may sound exceedingly complex, but it may not be difficult to orient the textual material of the exhibit to include something for everyone. One could color code or use different faces or sizes of type to distinguish between the three levels of complexity. Let me emphasize again that the principle we are invoking concerns the *impact* the statement of objectives has on the content of the exhibit. Stating behavioral objectives as an exercise in itself is, of course, utterly useless.

"... active participation heightens the acquisition and retention of information."

When you know what you are trying to achieve with a target audience or audiences, you are ready to consider the appropriate content through which to reach your objectives. Those who develop educational and training materials are concerned with the amount of information that can be communicated at one time. This unit of material is sometimes referred to as the "operant span." It appears that some exhibit designers believe the average viewer's operant span is almost unlimited, for they go on and on about the subject with no opportunity for the viewer to "take a break." It is particularly true of the amount of text on a particular label, which can be easily controlled by dividing up the material into smaller pieces. Many exhibits do this quite cleverly by the use of lighted panels or similar devices which control not only the amount of material to be read at one time, but also the sequence of material. In addition to small steps, the content must be "pitched" at the appropriate educational level (or levels). Pictures, models and other display items should be selected primarily for their relevance to the objectives, not for their beauty (category two) or their intrinsic interest (category one).

It is essential that careful thought be given to the order in which information is to be learned and to ensure through the exhibit design that this order is followed. You are probably telling a story of some kind, and stories are not random collections of isolated facts. Several sequencing strategies are available that are used in developing educational and training materials: easy to hard, beginning to end, general to specific, inductive, deductive, geographic, etc. It is preferable if the logic behind the sequencing is made obvious to the viewer. This is called "advanced organizing," and several studies have shown it to be an effective way of heightening the acquisition of information from textual materials.

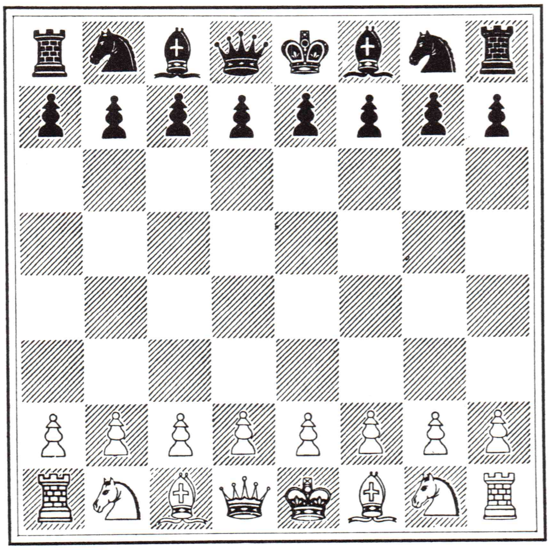
One of the most powerful principles to emerge from the general field of behavioral psychology and its application to instruction has been the idea that active participation heightens the acquisition and retention of information. This principle should include the word "relevant." Often we tend to accept the concept, but apply it indiscriminately in the belief that somehow it will achieve the desired objectives. It is not *any* kind of participation that will assist in learning, but participation in a relevant activity, that is, one that is consistent with the objectives of the exhibit. Flipping a switch, pushing a button and turning a crank are, in many instances, examples of participation for participation's sake, and have no useful function in achieving the objectives of the exhibit. Anyone who doubts this should spend a Saturday afternoon in a "modern" museum watching children racing from one exhibit to the other, pushing all the buttons, flipping all the switches, and turning all the cranks without waiting to see what happens as a result of these activities. Asking questions, by the way, is a very effective way of achieving viewer participation.

Closely related to participation is reinforcement. Once again, studies in the laboratory with animal and human subjects have shown that providing feedback after a correct response is made can be a very powerful shaper of behavior. People tend to repeat a behavior for which positive reinforcement is given, and behavior tends to drop out when no reinforcement or negative reinforcement (punishment) is given. Reinforcement can take many forms. Most frequently it is simply an indication that the behavior exhibited was correct. Humans like approval. People can also become very attached to tokens of various kinds if they can be turned in for a reward of some type. One should not overlook the fact that many people find the learning experience itself reinforcing and will spend time at an exhibit simply because it is getting the message across without overt reinforcement of any type. One might be tempted to say that good exhibits are their own reward.

"At some point in exhibit design and development, a mock-up of the exhibit would be prepared and tested on a target audience."

The above recommendations in their combined form can be seen as a means of controlling viewer behavior, i.e., we are suggesting that the exhibit be designed so that the content is controlled, the sequence is controlled, and the incentive to continue responding to and learning from the exhibit is controlled. However, the exertion of control over the viewer can have a negative impact if it is done obtrusively and/or in an aversive manner. This leads to the following principle: the best control methods and devices are those that

are both effective and the least obvious, i.e., that produce the appropriate responses on the part of the viewer in the context of what appear to be voluntary actions. One of the most effective techniques for controlling behavior is to exert the control in the form of a game. Everyone seems to love playing a game, particularly when you can win. However, this approach



cannot be applied to the subject matter of too many exhibits. If used indiscriminately it can become its own worst enemy. Again, the game approach can be viewed as an end in itself, just as the button pushing behavior. A museum should not be converted into a funhouse.

My final recommendation involves a process that has become an integral part of most programmed instructional materials and other so-called innovative approaches to education: the need to test and revise materials before they are considered ready for public consumption. Despite our knowledge of human learning, there are no acceptable alternatives to actual empirical validation of materials. No training program of any kind leaves our Institute without undergoing at least one test and revision cycle. Some go through two or three. In every instance, we learn that something we thought was clear was ambiguous; something we thought was relevant to the objectives was not; a technique that we devised to assist learning confused the learner.

Can this procedure be followed in the context of exhibit design and development? I know it is difficult and that it would require additional funds. At some point in exhibit design and development, a mock-up of the exhibit would be prepared and tested on a target audience. Recall that in the *Vision of Man* study we did produce a two-dimensional mock-up which was an excellent surrogate for the real exhibit. While this was done "after the fact," a similar mock-up could have been prepared before the expensive exhibit models and display cases were designed and built. Perhaps drawings could have been used, or photographs of the models that were available for use in the exhibit. Certainly, the textual materials to be used in the exhibit could be tested for clarity and reading level. This small step alone would go far in upgrading the teaching effectiveness of exhibits.

Exhibits are here to stay; they are expensive and getting more expensive every day. They are housed in gorgeous and impressive buildings and people spend a good deal of time looking at them. I feel we owe museum visitors the best we have to offer, and I think that we are not giving it to them. If we can spend millions of dollars on an exhibit that has no discernible impact on the viewer, we must be doing something wrong. If we can build an exhibition that has a positive impact on the attitudes of the peoples of one country toward another country, then we seem to be able to do something right. There is a science to the design of effective exhibits, and there are methodologies currently available for teasing out the principles and making them available to those responsible for the development and design of exhibits.

Exhibits are an art form. However, they cannot justify their existence solely on that basis. If we intend to convey messages by means of exhibits, as I am sure we do, then we must pay more attention to those who know something about the psychology of human learning and the educational process. The people who have this knowledge and the techniques for applying it are available. The major question is: do those in positions of responsibility in the museum world want to make use of this resource?

"Exhibits are an art form. However, they cannot justify their existence solely on that basis."

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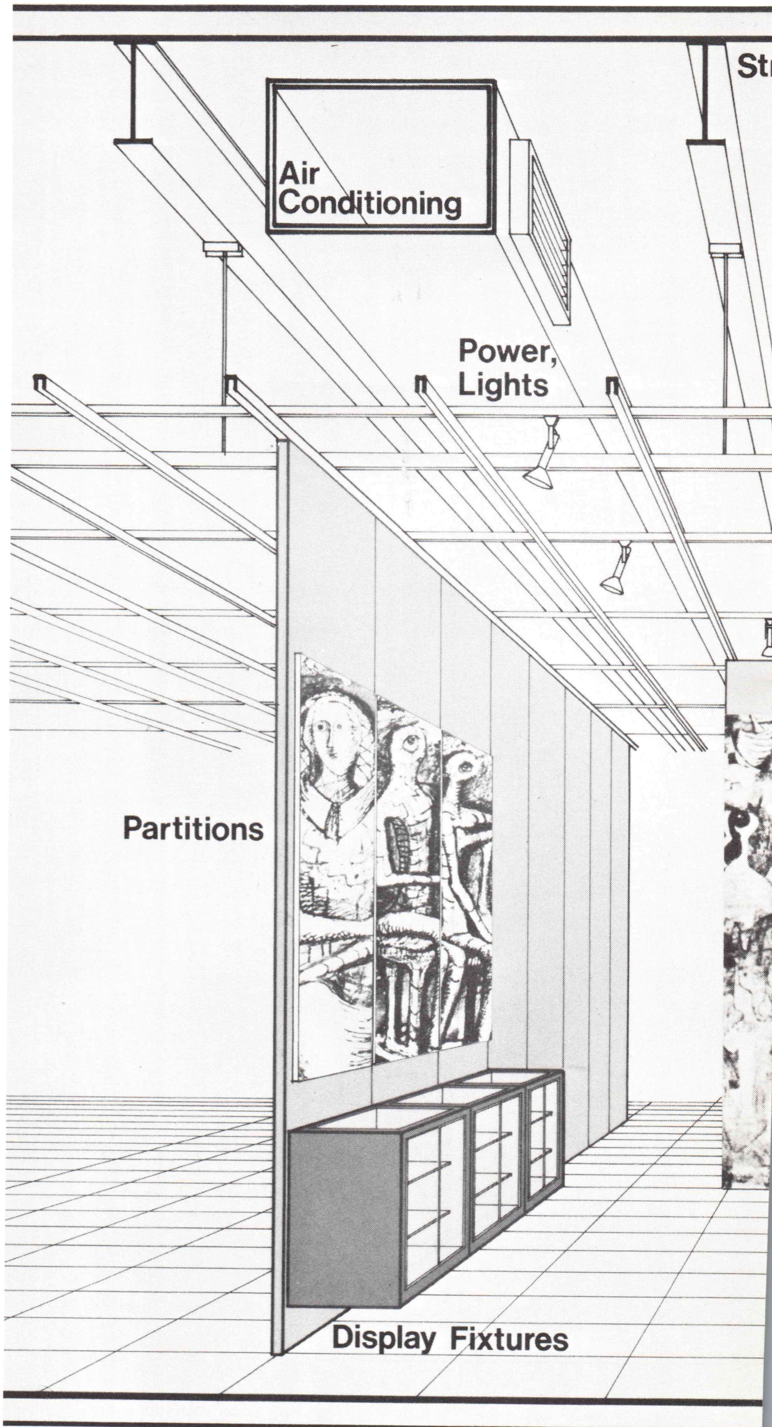
Setting the STAGE for Exhibits



Frank S. Kelly, A.I.A., Senior Vice President
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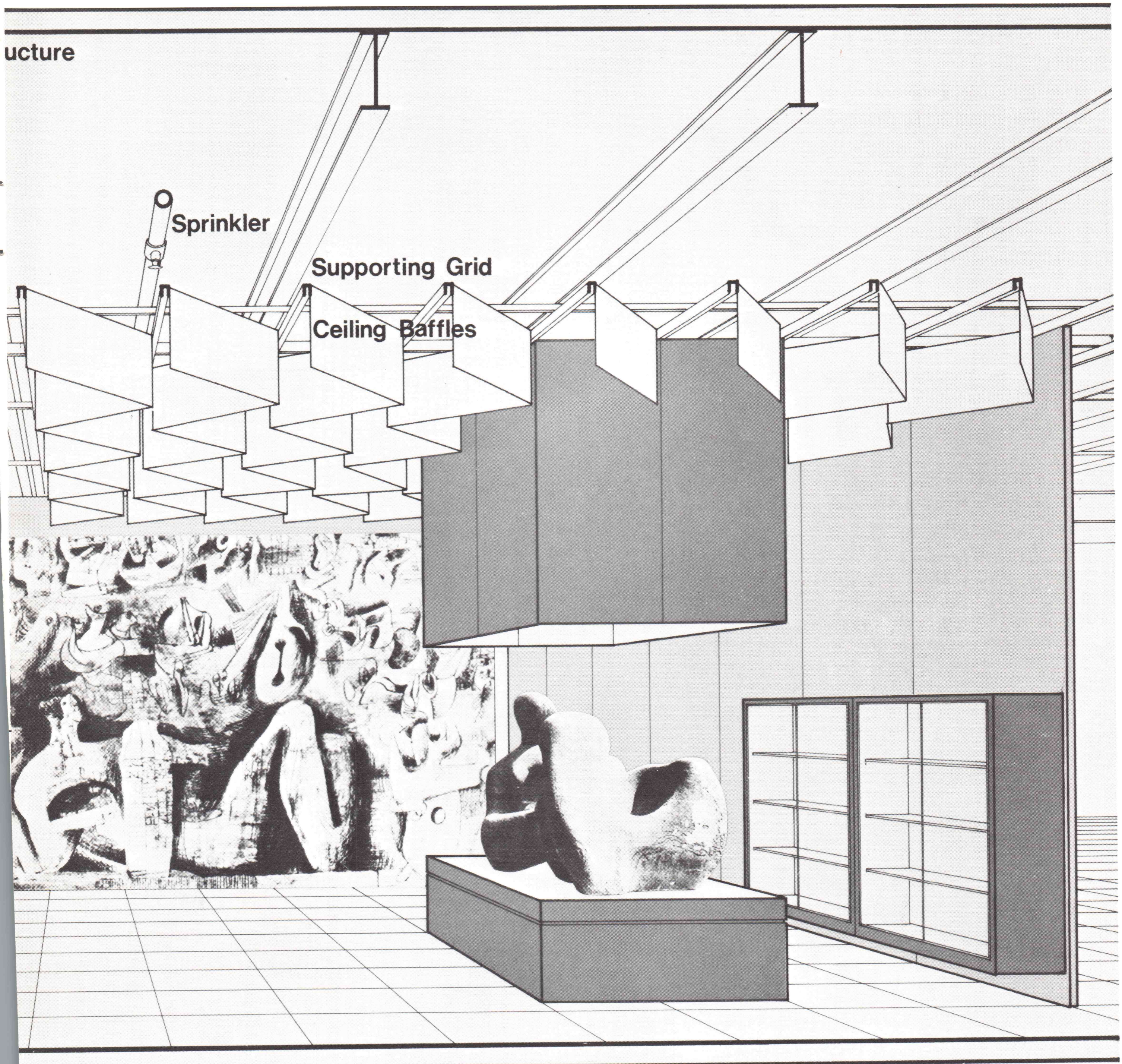
That museums might benefit from many of the functional characteristics of theater design has been acknowledged by both architects and museum personnel for some time. Yet more often than not, the net result has been little more than museums with a few track lights and some "dramatic" architectural forms. While the analogies between theaters and museums largely have been missed, the museum's relationship to other building types has been overlooked altogether. Giant exhibition halls—such as McCormick Place in Chicago and Dallas' new Convention Center—and all types of retail stores contain significant lessons for museum planning. What these building types hold in common is their primary concern with the display of information in a variety of forms, although the subject matter, materials and purpose of display may vary.

Most museums house exhibitions of a temporary and frequently changing nature. "Frequently" may mean anything from a few weeks to several years, but exhibitions will come and go many times during the life of the building. Theaters, exhibition halls and retail stores also must face the problem of change. A theater must be able to stage performances of "My Fair Lady" and "Hair"; an exhibition hall, a home builder's convention and a boat show; a department store, the mini, midi and maxi.

The standards for the relationship between museum buildings and their contents continue to evolve. Many of the world's great museums began life as structures designed for another purpose. In Europe, museums that were formerly palaces or government buildings set the standards for museums designed much later to function solely as museums. The relationship between these grand structures and their contents is often of little value to the visitor.

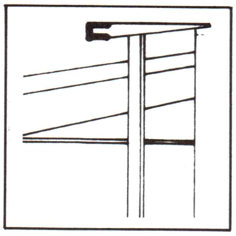
"Museum buildings should be strong archite



turally without imposing their relatively fixed forms on their contents."

"Giant exhibition halls . . . and all types of retail stores contain significant lessons for museums."

A longstanding controversy exists over designing museums as monumental structures dominating their contents or as nondescript loft spaces dominated by their collections. In truth, one form is not valid without elements of the other. Museum buildings must be strong architecturally without imposing their relatively fixed forms on their contents. A method of interfacing museum buildings and their contents should form the basis of thoughtful planning.



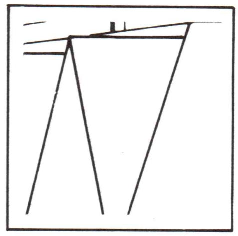
In the initial planning, a distinction must be made between elements which are to be permanent, background and supportive and those which are to be temporary, foreground and supported. This is the distinction made between the theater stage and the performance created upon it. The proscenium arch, curtain, loft, wings and lights are all permanent background elements, which form a working, flexible interface between the stage and the performance. Utilizing this framework, the director creates a play with sets, stage direction and actors.

In the museum, the background elements, primarily the building shell, should not dictate the form or character of the foreground elements—the exhibits. However, the building should create a strong framework assuring visual organization of the total museum and the orientation of its visitors. It is neither possible nor desirable to eliminate *any* relationship between the building and the exhibits, but the ideal situation is one in which the relationship is clearly defined and its scope minimized.

How can a museum create an interface between its building and exhibits, and where has it been achieved? It seems that department stores are leading the way. Plagued by countless display problems and continual change, department stores have begun to realize, somewhat reluctantly, that their facilities are not simply monumental embodiments of their public image, but working tools for displaying and selling merchandise.

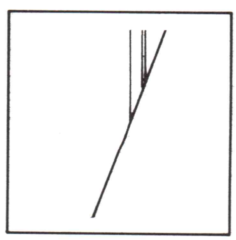
Several stores have achieved this by organizing the building and exhibit elements into "systems." The Globus Store in Zurich utilizes the Aweso system, a coordinated collection of elements, including a ceiling grid, lights, partitions and hardware items. In this country, the Miller's West Town Store, in Knoxville, Tennessee, was planned around a concept called STORESTAGE, which resolves into one comprehensive system: the structure, mechanical and electrical equipment, lighting and power distribution, partitions, fixtures and displays. After a year and one-half of operation, Miller's has found it possible to respond quickly, effectively and economically to changes in display requirements.

The STORESTAGE concepts and hardware are equally suited to museum display needs. The following key STORESTAGE concepts, adapted to museums, could achieve the interface between museum buildings and their exhibits.



Dimensional Organization

Every element of the museum, whether part of the building shell or the exhibit equipment and materials, needs to be coordinated dimensionally. A planning grid (the size of the module is irrelevant) should be established, and everything from the building structure to the display cases should have a regular relationship to it. Background services, such as the structural and mechanical systems, are more economical initially and more workable during the building's lifetime if they are coordinated in a manner consistent with the grid. Exhibits need not be slavish to or limited by the grid. However, all basic display equipment—partitions, cases, shelves, platforms, etc. —should correspond to it. This permits equipment to be used interchangeably from one exhibit to another.

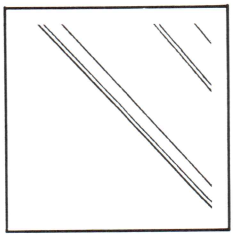


Structural Connection

The structural frame should be accessible for the connection of display-related items. Generally, structure is concealed behind materials (plaster, gypsum board, hung ceilings) which are incapable of supporting significant loads. The backbone of the STORESTAGE concept is a grid of structural steel members attached directly to the beams of the building. Partitions may be anchored to this grid and dis-

Should museums be monumental structures dominating their contents or nondescript loft spaces dominated by their collections?

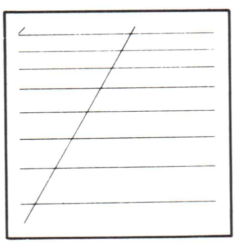
plays of considerable weight can be suspended from it. With this structural capability throughout the exhibit area, displays of all types are freed from support by the perimeter walls and may be planned three-dimensionally, utilizing the full volume of the space.



Ceiling and Services

Most modern buildings are typified by ceilings which are chaotic assemblies of air-conditioning registers, lights, sprinkler heads, speakers and security devices. The only real purpose of the ceiling is to conceal this space (the plenum) and a myriad of beams, ducts, wires and pipes. A series of vertical baffles, the STORESTAGE ceiling visually screens the plenum and permits free distribution of services to the spaces below and ready access to the equipment installed above. Such elements as pipes, ducts, lights and registers can be concealed above the plane of the baffles. Any shape, arrangement or color of baffles will work, providing they are vertical and leave the plenum open.

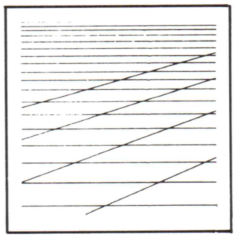
Air and water distribution can be located above the baffles and routed down through them. Partitions and displays can be located at any point within this framework without changes in the air-conditioning or sprinkler systems. Planned on a modular basis and concealed by the baffles, the service systems are highly efficient and often require less expensive equipment.



Power Distribution and Communications

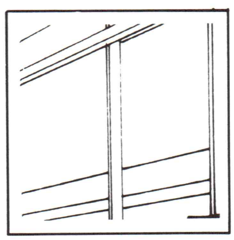
The ceiling includes a grid of heavy-duty electrical busways which provide general power for all requirements within the exhibit areas. Light sources, which draw their power from the busways, may be located at any point to achieve the required illumination. With the provision of ample power and a range of lighting fixtures, designers may direct their attention to the light quality in the exhibits and forget about overall footcandles. "Power drops" attached to the same busways can provide electricity for displays and fixtures on the floor, thus eliminating the installation of inflexible and costly floor outlets.

Telephones and other communications equipment may be secured above the ceiling grid and dropped throughout the exhibit area in much the same manner as the electrical power. Because the ceiling plenum is open to the exhibit area below, electrical codes permit portions of the wiring to be run without conduits, thus increasing flexibility and decreasing costs.



Space Definition

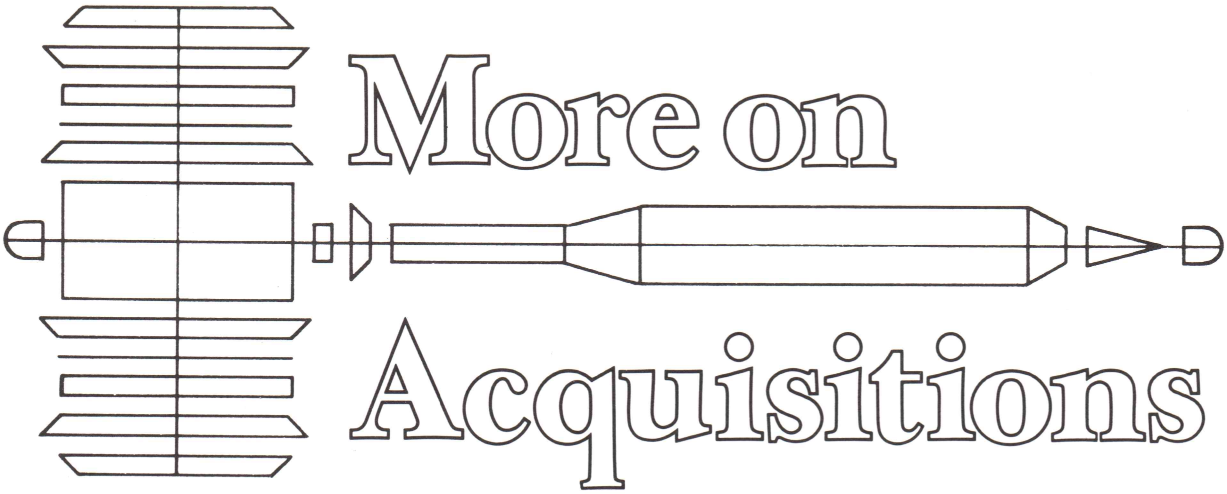
An interminable maze of galleries often results from a museum's need for *wall* display space. In time, a museum finds that it must tailor its displays to fit this jumble of galleries. Space-defining devices—partitions or forms—suspended from the ceiling in the STORESTAGE system create the option for constantly changing display areas to suit any exhibition needs. Partitions can be arranged in virtually any configuration and can be prefabricated from a wide range of materials.



Display Fixtures

Many museum exhibits require the use of display fixtures—shelves, cases, pedestals and platforms. These elements may be designed within the framework of the STORESTAGE concept and coordinated with all other components. Most of these fixtures should be considered general display equipment to be coordinated with the planning module and utilized interchangeably for different exhibitions.

If the concepts above seem overly oriented toward the mechanics of a flexible museum, it is precisely because this is the point at which the interface between the building and exhibits is assured. The architect should shape a museum building around its philosophy and intent. The display staff should shape the galleries and their internal character around the permanent and changing exhibits. The systems concepts will resolve the interface between the two.



More on Acquisitions

Ed.N.: After the May issue of MUSEUM NEWS went to press, we learned that several museums announced major policy statements regarding the acquisition of collection materials. In addition, the *Joint Professional Policy on Museum Acquisitions,* which was drafted April 17 by the official representatives of seven American professional organizations, was passed unanimously as a resolution at the AAM annual business meeting and the US-ICOM annual business meeting in June. (The membership of the other professional groups—the College Art Association, Association of Art Museum Directors, American Anthropological Association and the Society for American Archaeology—will also vote on the draft policy.)

What follows are the complete texts of policy statements made by the Brooklyn Museum, the Smithsonian Institution and the University of California, Berkeley (University Art Museum and the Lowie Museum of Anthropology) and the *Joint Professional Policy on Museum Acquisitions.*

The Brooklyn Museum

1) The Brooklyn Museum will not acquire or accept as a loan any work of art when it is either known or suspected that the work of art may be stolen property or may be in the United States illegally, that is, contrary to the laws of this country. When a work of art is in question, it is the responsibility of the curator to establish its provenance and, where indicated, to make all reasonable inquiries of the appropriate agencies of foreign governments to determine (a) that the Museum can obtain clear title and deed if a purchase is contemplated or (b) that a proposed lender has clear title and deed at the time the loan is made.

2) Where it is determined that a work of art offered to the Museum for purchase or loan is stolen property or is in the United States illegally, then the curator is responsible for reporting all of the pertinent facts to the director at the earliest opportunity. The director, at his discretion, will advise the appropriate law enforcement agencies.

3) Where any member of the Museum staff enters into an arrangement to purchase a work of art or to accept a loan of a work of art when there is doubt as to the legal status of the work, it is recognized that the member of staff may be becoming an accessory to a criminal act. Should this occur when the member of staff has failed to take action as described above, then that member of staff will be considered to have committed both a breach of ethics and a breach of Museum policy.

The Smithsonian Institution

The documentary value of a museum collection is a principal criterion of its excellence, and museum accession records should therefore be of the highest order of accuracy and completeness. To this end, each object acquired should have a provenance as completely documented as possible. Objects with incomplete provenance should be acquired only when they are of exceptional rarity, and when it is reasonably certain that their origin, context, and history can be established through scholarly research. An inadequate provenance may give rise to doubt as to the licit quality of an object. Each provenance should be a matter of public record.

The Institution supports the free exchange of information and artifacts which contributes to the advancement of knowledge and promotes international comprehension and goodwill. The legitimate international transfer of natural and cultural material should be facilitated by all available means, including loans and sales, and the Institution encourages such transfers in the same manner as it now fosters international exchanges between museums. At the same time, the Institution undertakes to cooperate fully with local, state, Federal and foreign authorities and institutions in their endeavors to protect their art, antiquities, national treasures and ethnographic material from destructive exploitation. An illicit international market has contributed to the despoliation of museums and monuments, and the irreparable loss to science and humanity of archaeological remains. The Institution repudiates the illicit traffic in art and objects. Objects and specimens which have been stolen, unscientifically gathered or excavated or unethically acquired should not be made part of Smith-

sonian museum collections.

In consideration of this policy, the Regents of the Smithsonian Institution adopt the rules set forth below for the acquisition of art, antiquities, and other specimens. The director of each bureau shall be responsible for the application of the rules. Donors, vendors and correspondents will be notified of this policy.

1) Each director of a museum or collection, before authorizing the acquisition of an object, whether by purchase, transfer, gift or bequest, has the responsibility, in good faith, to ascertain, from the circumstances surrounding the transaction, or his knowledge of the object's provenance, that the object in question was not stolen or wrongfully converted, and is not illegally present in the United States.

2) Each director also has the responsibility to ascertain that any proposed new acquisition was not unethically acquired from its source, unscientifically excavated or illegally removed from its country of origin after the date of adoption of this policy.

3) (a) In cases of doubt, the director should consult widely within the Institution, particularly with those scientists or curators whose interests would be affected by acquisition of the object, and with the general counsel. Where helpful, a special panel should be created to help pass on the questions raised.

(b) In the case of a substantial proposed acquisition of foreign provenance whose acceptability is in question, the Institution will contact the competent authorities or corresponding national museums of the probable countries of origin, or the countries whose laws may be affected by the transaction, in order to determine whether the latter can advise the Institution as to the status of the object. If any such object can be demonstrated to form part of the national patrimony of another country, the Institution will take reasonable steps within its power to aid that country in its efforts to effect the object's return.

4) In case the Institution should hereafter come into possession of an object which can be shown to have been acquired, excavated or exported in violation of Rule 2 above, the Institution should proceed as appropriate in each case, to seek to return the object to the donor or vendor or to contact the competent authorities or corresponding national museum in the probable country of origin, to determine what steps might be taken best to preserve the interests of all parties.

5) The policy set forth here should be applied in determining whether to accept loans for display or other purposes.

6) The provenance of acquired objects shall be a matter of public record.

University of California, Berkeley

Preamble: For the past several years, reputable museums throughout the world have been concerned with the scientific, legal, ethical, and diplomatic problems involved in the acquisition of art, antiquities, and archaeological materials. Large quantities of primitive and ancient artifacts, as well as occasional old master paintings and prints, are being stolen, illegally excavated, or smuggled out of their countries of origin and illegally imported into the United States. This is particularly shocking in the area of archaeological materials which are being clandestinely excavated in direct contravention of the laws of the countries of their origin; to such an extent that resentment against this illicit trade is running high in many countries, threatening to disrupt the legitimate and highly desirable research of American archaeologists abroad. If this market were to continue at its present systematic rate, it could obliterate large segments of the cultural heritage and national treasuries of many countries.

Hence, we believe that the museums of the University of California, Berkeley must join other museums throughout the world in formulating a policy which will regulate, reduce, and control the illicit traffic in art and antiquities.

More on Acquisitions

Policy: Therefore, on behalf of the Lowie Museum of Anthropology and the University Art Museum, the University of California, Berkeley will use its best efforts to ensure that any object to be accessioned to their respective collections has not been: 1) Excavated without permit, where such permits are required, whether in the United States or abroad; 2) Stolen from a private collection, a dealer in art and/or antiquities, a museum, or a nationally designated monument; or 3) Exported from its country of origin in violation of the laws of that country and/or the country where it was last legally owned.

Moreover, should either of these museums of the University of California, Berkeley come into possession of any object in violation of these principles, the University will, if practicable, return it to the rightful owner.

Joint Professional Policy on Museum Acquisitions

Recognizing that Museums, whatever be their specialty, have a communality of interests and concerns, which comes into particularly sharp focus in matters of ethics and professional behavior; that they are the custodian of man's material heritage and of that part of his natural heritage which he has collected for study and transmission to future generations; and further recognizing that, in their search for collections, Museums have in the past either engaged in, or tolerated on the part of others, activities often detrimental to the integrity of their mission, the representatives of the organizations listed below recommended that the following statement of basic principles be adopted by the governing bodies of these organizations to guide Museums, their boards and their staffs in the acquisition of cultural properties;

Be it resolved that the organizations listed below cooperate fully with foreign countries in their endeavors to preserve cultural property and its documentation and to prevent illicit traffic in such cultural property.

These organizations believe that Museums can henceforth best implement such cooperation by refusing to acquire through purchase, gift, or bequest cultural property exported in violation of the laws obtaining in the countries of origin.

They further believe that the governing bodies, directors and curators of Museums should, in determining the propriety of acquiring cultural property, support and be guided by the policies of the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property and the implementing provisions adopted by the signatory states.

It is recommended that all nations establish effective export laws and develop proper controls over export so that illicit traffic may be stopped at its sources. However, wherever possible, within the limits of national law, consideration should be given to legitimate and honorable means for the acquisition of cultural property. It is hoped that nations will release for acquisition, long term loan, or exchange, cultural property of significance for the advancement of knowledge and for the benefit of all peoples.

In order to augment and clarify further the intent of this resolution and determine methods of accomplishing its aims, the governing body of a museum should promulgate an appropriate acquisition policy statement commensurate with its by-laws and operational procedures, taking into consideration the International Council of Museums' recommendations on *Ethics of Acquisition.*

(Organization representatives: Charles E. Buckley, president, American Association of Museums; Paul N. Perrot, chairman, U.S. Committee, International Council of Museums; Joshua C. Taylor, College Art Association of America; Sherman E. Lee, Association of Art Museum Directors; Rodney Young, president, Archeological Institute of America; Charles R. McGimsey, American Anthropological Association and the Society for American Archaeology.)

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African Art of the Dogon: The Myths of the Cliff Dwellers. Jean Laude. Published by Viking Press in association with The Brooklyn Museum, N.Y., 1973. illus. paperbound, $5.95. hardbound, $10.

African Tribal Art from the Fred and Rita Richman Collection. Irwin Hershey. High Museum, Atlanta, Ga., 1973. 62 pp. illus. paperbound.

The American Portrait: From the Death of Stuart to the Rise of Sargent. William J. Hennessey. The Worcester Art Museum, Mass., 1973. 63 pp. illus. paperbound. $3.

The Apocalypse. Introductory notes by Don Denny and James D. Farquhar. Text by Kathryn Henkel. University of Maryland Art Gallery, College Park, 1973. 103 pp. illus. paperbound.

The Architecture of Frank Furness. James F. O'Gorman. Philadelphia Museum of Art, Pa., 1973. 211 pp. illus. paperbound.

Art and the Excited Spirit: America in the Romantic Period. David C. Huntington. The University of Michigan Museum of Art, Ann Arbor, 1972. 93 pp. illus. paperbound. $5.

Art Deco. State Historical Society of Wisconsin, Madison, 1973. 27 pp. illus. paperbound.

The Art of the Great Lakes Indians. Flint Institute of Arts, Mich., 1973. 114 pp. illus. paperbound. $7.50.

The Blacksmith. Pennsylvania Historical and Museum Commission, Harrisburg, 1972. 64 pp. illus. paperbound. $2.50.

Leland Bell, Louisa Matthiasdottir, Temma Bell, A Family of Painters. The Canton Art Institute, Ohio, 1973. 38 pp. illus. paperbound.

Norman Bluhm. Everson Museum of Art, Syracuse, N.Y., 1973. 25 pp. illus. paperbound.

Canadian Landscape Painting 1670-1930. Text and catalogue by R. H. Hubbard. Essay by Northrop Frye. University of Wisconsin Press, Madison, 1973. 196 pp. illus. paperbound.

Chinese Art from the Ferris Luboshez Collection. Harriet McNamee. University of Maryland Department of Art, College Park, 1973. 95 pp. illus. paperbound, $8. hardbound, $10.

The City of American Painting. Allentown Art Museum, Pa., 1973. 41 pp. illus. paperbound.

Currier & Ives, 19th Century Printmakers to the American People. Heritage Plantation of Sandwich, Mass., 1973. 64 pp. illus. paperbound. $2.25.

Drawing America 1973. Albrecht Gallery—Museum of Art, St. Joseph, Mo., 1973. 28 pp. illus. paperbound.

Drawings and Prints of the First Maniera 1515-1535. An exhibition by the Department of Art, Brown University at the Museum of Art, Rhode Island School of Design, Providence, 1973. 115 pp. illus. paperbound.

Drawings from Four Collections. Intro. by Jerrold Kiff. Edited by Mary Beth Lewis. Krannert Art Museum, Champaign, Ill., 1973. illus. paperbound.

Drawings USA 73. Minnesota Museum of Art, Saint Paul, 1973. 30 pp. illus. paperbound.

Jean Dubuffet: A Retrospective. Preface by Thomas M. Messer. Remarks by Jean Dubuffet. Text by Margit Rowell. The Solomon R. Guggenheim Museum, New York, N.Y., 1973. 308 pp. illus. paperbound. hardbound.

East Meets West. Heckscher Museum, Huntington, N.Y., 1973. 14 pp. illus. paperbound.

The Eighth Biennial Crafts Exhibition. E. B. Crocker Art Gallery, Sacramento, Calif., 1973. 76 pp. illus. paperbound.

Encounter with Artists Number Nine, Edwin Hugh Lundie, F.A.I.A. (1886-1972). Minnesota Museum of Art, Saint Paul, 1972. 24 pp. illus. paperbound.

Exhibition of Recent Works: George T. Green, Jack Mims, Jim Roche, Robert Wade. Tyler Museum of Art, Texas, 1973. 26 pp. and four records. illus. boxed. Limited edition. $10.

Fifteenth- and Sixteenth-Century Prints of Northern Europe from the National Gallery of Art, Rosenwald Collection. Ruth H. Schlesinger. Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y., 1973. 52 pp. illus. paperbound.

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Publications

Alice Wilson Frothingham. The Museum of Fine Arts, St. Petersburg, Fla., 1973. 23 pp. illus. paperbound.

Fontainebleau. Volume I [Plates]. Essay by Andre Chastel. The National Gallery of Canada, Ottawa, 1973. 251 pp. illus. paperbound, $6. hardbound, $10.

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From Within. Intro. by James Harithas. Everson Museum of Art, Syracuse, N.Y., 1972. 36 pp. illus. paperbound.

Paul Gauguin: Monotypes. Richard S. Field. Philadelphia Museum of Art, Pa., 1973. 148 pp. illus. paperbound.

The Gosman Collection. The University of Michigan Museum of Art, Ann Arbor, 1972. 48 pp. illus. paperbound.

Homage to Joseph Cornell 1903-1972. Queens County Art and Cultural Center, N.Y., 1973. 20 pp. illus. paperbound. $1.

The Huseby Collection of Expressionist Prints. Des Moines Art Center, Iowa, 1973. 24 pp. illus. paperbound. $1.25.

Italian Renaissance Festival Designs. Arthur R. Blumenthal. Elvehjem Art Center, University of Wisconsin-Madison, 1973. 126 pp. illus. paperbound. $2.50.

Japanese Prints of the 19th Century. Museum of Art, University of Oregon, Eugene, 1973. 40 pp. illus. paperbound. $1.25.

George Luks. Munson-Williams-Proctor Institute, Utica, N.Y., 1973. 58 pp. illus. paperbound.

Made in America: Printmaking 1760-1860. Library Company of Philadelphia, Pa., 1973. 114 pp. illus. paperbound. $3.50.

Made in Philadelphia. Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1973. 28 pp. illus. paperbound.

Paul Howard Manship. Minnesota Museum of Art, Saint Paul, 1972. 77 pp. illus. paperbound.

Mathews: Masterpieces of the California Decorative Style. Harvey L. Jones. The Oakland Museum, Calif., 1972. 105 pp. illus. paperbound.

Eadweard Muybridge: The Stanford Years, 1872-1882. Text by Anita Ventura Mozley, Robert Bartlett Hass and Francoise Forster-Hahn. Department of Art, Stanford University, Calif., 1972. 135 pp. illus. paperbound.

The New Environment. Krannert Art Museum, Champaign, Ill., 1973. 43 pp. illus. paperbound.

19 Sculptors of the 40s. The Art Galleries, University of California, Santa Barbara, 1973. 107 pp. illus. paperbound.

Jules Olitski. Intro. by Kenworth Moffett. Museum of Fine Arts, Boston, Mass., 1973. 71 pp. illus. paperbound, $6.95. hardbound, $17.50.

Options and Alternatives: Some Directions in Recent Art. Yale University Art Gallery, New Haven, Conn., 1973. illus.

Piscatorial Pictorials. The Montclair Art Museum, N.J., 1973. 30 pp. illus. paperbound. $1.25.

The Private World of George Segal. Essays by John Lloyd Taylor and Jose L. Barrio-Garay. Art History Galleries, University of Wisconsin-Milwaukee, 1973. 24 pp. illus. paperbound. $2.50.

Howard Pyle, Diversity in Depth. Delaware Art Museum, Wilmington, 1973. 81 pp. illus. paperbound.

The Reeves Collection of Chinese Export Porcelain. Washington and Lee University, Lexington, Va., 1973. 56 pp. illus. paperbound.

Sacramento Sampler II. E. B. Crocker Art Gallery, Sacramento, Calif., 1973. 36 pp. illus. paperbound.

Selection III: Contemporary Graphics from the Museum's Collection. Museum of Art, Rhode Island School of Design, Providence, 1973. illus. paperbound. $5.

Small Works: Selections from the Richard Brown Baker Collection of Contemporary Art. Museum of Art, Rhode Island School of Design, Providence, 1973. 123 pp. illus. paperbound. $7.

Twenty-five Years of American Painting 1948-1973. Intro. by Max Kozloff. Des Moines Art Center, Iowa, 1973. 72 pp. illus. paperbound. $7.

Jack B. Yeats: Paintings & Sketchbooks. 1945 essay by Ernie O'Malley. Art History Galleries, University of Wisconsin-Milwaukee, 1972. 28 pp. illus. paperbound. $1.25.

Within the Profession

Staff Changes

Arizona

Phoenix Art Museum: **Robert Frankel,** formerly curator of collections, has been named assistant director.

Yuma Fine Arts Association: Former director **Louise Tester** has resigned to become executive director of the Arizona Commission on Arts and Humanities.

California

La Jolla Museum of Contemporary Art: **Jay Belloli,** formerly curator at the Houston Museum of Contemporary Art, Texas, has been appointed curator.

Long Beach Museum of Art: **J. Dennis Worley** has resigned as acting administrative director of the Wichita Art Museum, Kansas, to become administrative manager.

San Francisco, Archives of American Art, M. H. de Young Memorial Museum: **Paul Karlstrom** has been appointed West Coast area director.

San Jose, Rosicrucian Egyptian Museum: **Edward Russell** succeeds retiring **James French** as curator.

Connecticut

Hartford, Wadsworth Atheneum: **Phillip M. Johnson** has been appointed associate curator in charge of the department of decorative arts.

Mystic Seaport: **Albert O. Louer** has been appointed coordinator of public affairs, and **Robert R. Boulware** is assistant coordinator of public affairs.

New Britain's Youth Museum: **Alan J. Krauss** has succeeded **Jean P. Curtis** as director.

District of Columbia

Corcoran Gallery of Art: Acting director **Roy Slade** has been named director.

National Collection of Fine Arts: **Harry J. Jordan** has succeeded **George Riggs** as deputy administrator. **Dr. Peter Bermingham** has been named curator of education, replacing **Darrel Sewell.**

National Gallery of Art: **George Riggs** has been named deputy administrator.

National Museum of History and Technology: Effective October 1, 1973, **Dr. Daniel J. Boorstin** will resign as director. He will remain at the Museum as a senior historian.

National Fisheries Center and Aquarium: **David B. Allen** has been appointed director.

Florida

Gainesville, The Florida State Museum, University of Florida: **John William Hardy** has been named curator in ornithology and chairman of the Department of Natural Sciences. **William R. Maples** has been appointed associate curator of physical anthropology and chairman of the Department of Social Sciences.

Orlando, The Loch Haven Art Center: **Henry Flood Robert,** former assistant director of the University Art Collection, Arizona State University, Tempe, has joined the staff as assistant director.

Sarasota, Ringling Museums: **Richard S. Carroll** has been appointed director, replacing **Curtis G. Coley.** Mr. Carroll was formerly director of the Galleries, Lowe Art Center, Syracuse University, New York, and chairman of the University's Department of Museology at the Center of Visual and Performing Arts. **Leslie Ahlander** has been named assistant curator of the Ringling Museum of Art's 20th-century collection and will continue to serve as director of education.

Tampa Bay Art Center: **James M. Bell,** former director of the Abilene Fine Arts Museum, Texas, has been named director.

Tampa Museum, University of Tampa: **Robert E. Delack** has been appointed curator.

Georgia

Columbus Museum of Arts and Crafts: **Michael A. Vickers,** curator of exhibits, has resigned.

Fort Benning, U.S. Army Infantry Museum: Acting director and curator **John E. Hunter** has transferred to the National Park Service as museum curator, midwest region.

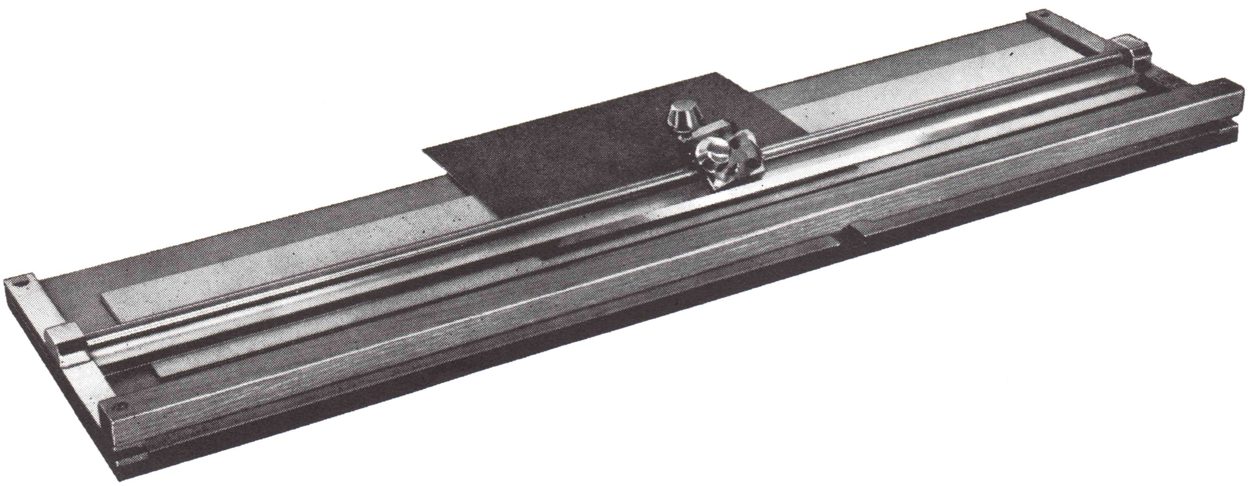
Idaho

Pocatello, Idaho State University Museum: Chief curator **Glenn R. Downing** has retired.

Illinois

Lewistown, Dickson Mounds Museum: **Richard Rosentreter** has been appointed curator of exhibits.

CUT PERFECT BEVELED-EDGE MATS FAST



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Within the Profession

Springfield, Illinois State Museum: Curator of anthropology **Dr. R. Bruce McMillan** has been named assistant director, replacing **Dr. Paul W. Parmalee** who has resigned. **Karen Pierceall** has succeeded retiring **Ruth Kerr** as assistant to the director. **Dr. Gleen S. Winterringer**, curator of botany, has retired.

Indiana

The Allen County-Fort Wayne Historical Society: **Gary G. Ernest** succeeds **David L. Drury** as museum director.

Indianapolis Museum of Art: **Robert Alan Yassin,** former acting director of The University of Michigan Museum of Art, Ann Arbor, has been appointed to the newly created position of chief curator in charge of European art.

South Bend, Northern Indiana Historical Society Museum: **James C. Sullivan** is the new director and **Mrs. Charles Perkins** has been named curator.

Maine

Brunswick, Bowdoin College Museum of Art: **Dr. R. Peter Mooz,** a former teaching associate and museum coordinator at the Henry Francis du Pont Winterthur Museum, Delaware, has been appointed director.

Maryland

Baltimore, Walters Art Gallery: **Edgar P. Bowron,** formerly registrar at the Minneapolis Institute of Arts has been appointed curator of Renaissance and Baroque art.

Massachusetts

Boston, Museum of Fine Arts: **Merrill C. Rueppel,** former director of the Dallas Museum of Fine Arts, has been appointed director.

Brewster, The New England Fire and History Museum: **James P. Gold** is the new executive director.

North Andover, Merrimack Valley Textile Museum: **Peter M. Molloy** has been appointed curator.

Old Sturbridge Village: **Charles T. Hesse** has been named vice president for public affairs, having previously served as director of development at the Museum of Modern Art, New York City.

Weston, Cardinal Spellman Philatelic Museum: **Ernest F. Johnson** has been named manager.

Within the Profession

Michigan

Ann Arbor, The University of Michigan Museum of Art: Formerly associate in charge of public education at The Metropolitan Museum of Art, New York City, **Bret Waller** has been appointed director. Mr. Waller succeeds **Dr. Charles H. Sawyer** who retired in December, 1972.

Bloomfield Hills, Cranbrook Institute of Science: **Dr. James R. Wells** has been named assistant to the director and will continue to serve as botanist and curator of the Cecil Billington Herbarium at the Institute.

Detroit Historical Museum: **Margot Pearsall** has been appointed assistant director and will continue to serve as senior historical museum curator.

Minnesota

The Minneapolis Institute of Arts: **Jo Ann Reedquist** has been named to the newly created post of exhibitions coordinator.

Saint Paul, The Science Museum: **Mary Finlayson** has been appointed librarian of the Louis S. Headley Memorial Library.

Mississippi

Jackson, Mississippi Department of Archives and History: **Dr. R. A. McLemore** has retired as director. **Charlotte Capers** will serve as acting director.

New Jersey

Princeton University Art Museum: **Peter C. Bunnell** has been appointed director, succeeding **Patrick J. Kelleher.**

New Mexico

Santa Fe, Museum of New Mexico: **Thomas Caperton** has been named superintendent of state monuments for the Museum.

New York City

The American Museum—Hayden Planetarium: **Jeff Sparks** retired as public affairs officer. **Carol Winfield** assumed his duties.

The Frick Collection: **Everett Fahy** has been appointed director. Formerly curator in charge of the department of European paintings at The Metropolitan Museum of Art, Mr. Fahy succeeds the late **Harry D. M. Grier.**

The Metropolitan Museum of Art: **J. L. Schrader,** former chief curator of The Museum of Fine Arts, Houston, has been named associate curator of The Cloisters.

Museum of Contemporary Crafts: **Maureen Herbert** replaced **Mimi Shorr** as public relations director.

The Jewish Museum: **Joy Ungerleider** has been appointed acting director.

Whitney Museum of American Art: **Nancy McGary** is the new registrar.

New York

Albany, New York State Museum and Science Service: **Noel C. Fritzinger** has been appointed assistant commissioner.

Buffalo, Albright-Knox Art Gallery: Retiring director **Gordon M. Smith** was succeeded by former assistant director **Robert T. Buck, Jr.; James Nowell Wood,** formerly curator, is the associate director.

Elmira, Chemung County Historical Society: **Daniel E. Damon, Jr.** has replaced **Donald O. DeMers, Jr.** as director. **Frances A. Brayton** and **Richard I. Weiss** have been named curator and assistant director, respectively.

Ithaca, Herbert F. Johnson Museum of Art [Cornell University]: **Marilyn Kawin** has been appointed assistant director.

Monroe, Old Museum Village of Smith's Clove: **Christopher E. Belson** has been appointed director.

Niagara Falls, Carborundum Museum of Ceramics: **James R. Mitchell,** formerly curator of decorative arts at New Jersey State Museum, Trenton, has been named museum curator.

Rochester Museum and Science Center: **Reginald Stevens** has been named to the newly created position of Indian cultural coordinator.

Yonkers, Hudson River Museum: Curator of education **Paul Piazza** has been named assistant director. **Sutherland McColley** is curator of art.

Utica, Oneida Historical Society: **Douglas M. Preston** is the new director.

North Carolina

Charlotte, Mint Museum of Art: Director of exhibitions **Herb Cohen** has resigned.

Ohio

The Cleveland Museum of Art: **Gabriel P. Weisberg,** former acting head of the department of art history at the University of Cincinnati, has been appointed curator of art history and education. **Karel Paukert** succeeds retiring **Walter Blodgett** as curator of musical arts.

The Cleveland Museum of Natural History: **Dr. Harold D. Mahan** has been appointed director, having formerly served as director of the Center for Cultural and Natural History, Central Michigan University, Mount Pleasant.

Oregon

Jacksonville, Southern Oregon Historical Society: **Gerald Baum** has joined the staff as research librarian.

Pennsylvania

Philadelphia Civic Center: Chief curator **Jean Dempewolf** has retired. This position was changed to assistant to the director and **Ronald L. Barber** was appointed.

Philadelphia Museum of Art: Several new staff appointments have been announced: **Barbara Chandler,** registrar; **William Miller,** assistant chief of the division of education; **Darrel Sewell,** curator of contemporary art; and **Philip Mason Thompson,** assistant director for development.

Philadelphia Zoological Garden: Director **Roger Conant** has retired and **Ronald T. Reuther,** former director of the San Francisco Zoo, is Mr. Conant's successor.

Rhode Island

Providence, Museum of Art, Rhode Island School of Design: **Joan Patota,** formerly administrator in charge of public information, has been appointed director of public relations for the Rhode Island School of Design Corporation.

Texas

Houston, The Museum of Fine Arts: **Kent Sobotik** resigned from his position as assistant curator at the Ringling Museum of Art, Sarasota, Florida, to become chief curator.

Virginia

Newport News, The Mariners Museum: **Grant W. Knowlton** has been appointed public relations officer.

Staunton, Woodrow Wilson Birthplace Foundation: **Raymond F. Pisney** has been elected director.

Colonial Williamsburg: **Peter V. Sterling** has joined the staff as director of group visits and educational programs.

Washington

Bellingham, Whatcom Museum of History and Art: **Emil Miersen** has been named educational coordinator and **Constance Bollinger,** museum technician.

Seattle Art Museum: The new business manager is **Marilyn Miller. Jeri McDonald** succeeds retiring **Betty Bowen** as publicity director.

Deaths

Ecologist, conservationist and biologist, **Dr. John C. Johnson,** a director of the State Historical Society of Colorado, died January 12, 1973.

Joseph J. McHugh, assistant director of the Dayton Museum of Natural History, died on March 10, 1973.

Dorothy Eugenia Miner, librarian and keeper of manuscripts at the Walters Art Gallery in Baltimore, Maryland, died on May 15, 1973.

Honors

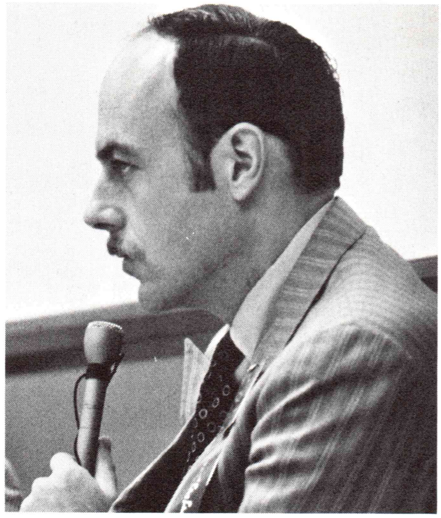
Professor Tanaka Ichimatsu, a specialist in Japanese painting, was awarded the Freer Medal by the Freer Gallery of Art, Washington, D.C. Before his retirement, Professor Tanaka was on the staff of the Tokyo National Museum.

Charles Long, a curator at the Alamo in San Antonio, Texas, received a Distinguished Service Award from the American Artists Professional League.

Edward K. Thompson, founding editor of *Smithsonian* magazine, was awarded the Smithsonian Institution's Henry Medal for his "brilliant and distinguished contribution to the prestige of the Smithsonian Institution as the planner-editor of *Smithsonian* magazine," stated S. Dillon Ripley, secretary of the Institution.

A member of the City Arts Commission and art collector, **Lydia Winston Malbin** has been appointed honorary curator of modern art of the Detroit Institute of Arts, Michigan.

From the Director



AAM Finances

During its Annual Meeting, June 3-8, 1973, the AAM approved a budget calling for expenditures of $509,725 and receipts of $513,337 for Fiscal Year 1974 (which began May 1, 1973). These totals project the Association into the major leagues of association activities, and as such, the membership will have the right to expect more and more professional services from the AAM. The steady growth of the national organization as reflected in its annual budgets in recent years can be regarded as a useful index in computing the growth of the museum profession as a whole:

FY	Receipts	Expenses
1968	$196,196	$164,123
1969	235,698	222,786
1970	301,129	282,369
1971	390,776	390,706
1972	427,622	436,128
1973	433,769	450,432
1974	513,337	509,725

As reported at the Annual Meeting by Ernest Feidler, treasurer of the AAM, the spring 1973 benefit which was planned to bring in an additional $25,000, was postponed to the fall of 1973. This postponement, scheduled so that the benefit could open at the Metropolitan Museum of Art, moved anticipated receipts from Fiscal Year 1973 (hence the deficit) to Fiscal Year 1974. The objects on exhibition will be treasures from the Museum of the American Indian, Heye Foundation, Frederick J. Dockstader, director.

The audited reports from Ernst & Ernst, our accounting firm, were distributed to members of the Council when they met June 3, 1973, in Milwaukee. A few extra copies of the printed audit are available upon request at the AAM headquarters.

Congressional Hearings on Museum Support

On July 18 and 19, the U.S. Senate Special Subcommittee on Arts and Humanities, chaired by Senator Claiborne Pell (D-R.I.), held hearings on the Museum Services Act, S. 796; details of the proposed agenda were sent to all Association members prior to those hearings. The Committee received testimony on existing Federal programs of museum support—the National Endowment for the Arts, the National Endowment for the Humanities and the National Museum Act—during the first day. The second day, July 19, was devoted to statements submitted by members of the profession regarding the need for day-to-day maintenance and operations support for museums, and conservation needs within museum activities. All members (other than Associate) will be able to follow the results of these hearings via the "Washington Report" in the monthly AAM *Bulletin*. If you are not receiving this *Bulletin*, we suggest you seriously consider upgrading your membership to the professional category. This legislation is vital to museums as:

1) It would provide for the first time, direct, large-scale funding for museum operations;
2) Museums are the only beneficiaries within this bill, and as such it is entirely up to the museum community to assert its own needs on a Federal level (see *America's Museums: The Belmont Report*, published by the AAM in 1969).
3) Federal and local governments, plus private foundations, will be carefully scrutinizing how effectively museums can support the case for museum needs. They are watching to determine the level of priorities to be given museum needs within their own funding programs.

Let me repeat again, from last June's discussions in Milwaukee: tax-exempt organizations—museums—are perfectly within their rights in presenting opinions regarding legislation to their *own Senators and Congressmen.* This right is within the pervue of the First Amendment of the Constitution and in no way jeopardizes the tax-exempt status of the museums involved. You may also properly send a copy of your letter to the chairman of the appropriate committee considering this legislation (Senator Claiborne Pell, United States Senate, Room 325,

OSOB, Washington, D.C. 20510) and, of course, one to the AAM for our records and information.

Milwaukee 1973
The 1973 Annual Meeting wrapup will be contained in the October 1973 issue of MUSEUM NEWS. For this month, I will report briefly that the meeting had a highly successful turnout, 1,000. Mark your calendar now to attend the 1974 Annual Meeting in Fort Worth, Texas, June 2-7.

Professional Seminars
The need to improve professional museum skills grows each year, and to facilitate the membership in this regard, the AAM has scheduled a number of seminars during the 1973-74 fall and winter on the following subjects: administration, conservation, interpretation and presentation, legal matters, museum education, museum security, legislation, shipping and packing and trustees. Please refer to "At the AAM" in this issue for a complete schedule. In addition, details and a registration form have been sent to each member on the seminar schedule. If you have not already enrolled for one or more of these seminars, please plan to do so now and keep up-to-date with the ever-changing and increasing demands being made upon professional competence. By holding these seminars in different locations throughout the country, the AAM can provide every member with at least one seminar within reasonable geographic convenience.

Publications
The new, comprehensive book on museum accreditation is now available, *Museum Accreditation: Professional Standards,* a 116-page report compiled by Marilyn Hicks Fitzgerald, AAM accreditation secretary, and published June, 1973.

Museum Studies, published June, 1973, reports on the results of the Committee on Museum Curriculum Recommendations, chaired by Charles van Ravenswaay, director, Henry Francis du Pont Winterthur Museum. Authored by Dr. Edward Alexander, formerly director of interpretation, Colonial Williamsburg, and currently director of museum studies, University of Delaware, the report includes a list of subjects recommended for course content and academic programs of museum studies and provides for the first time recommendations for the museum profession in the academic community in reference to both graduate and undergraduate courses on museum studies or museology.

The *1973 Salary and Financial Survey,* published July, 1973, contains the latest information available on museum salary levels on a national and regional basis according to size of museum budget, geographic location, discipline (art, history, science, etc.) and population (urban, suburban, rural, etc.).

AAM Future
With the substantial growth in the Association's membership, programs and finances during recent years, Charles E. Buckley, president of the AAM, has indicated a need for the Association to take a detailed look at its future plans. This September 23-25, a special AAM committee will meet at the Aspen Institute, Colorado, to study in detail suggestions and opportunities for the future of the AAM. If you have pertinent suggestions or opinions, please send them to us.

Foreign Museum Professionals Tour
Under a grant provided by the U.S. Department of State, the AAM arranged a tour through 65 U.S. museums for 23 foreign museum professionals during May and June, 1973. Participants on this tour came from all over the world: Pakistan, Portugal, Brazil, Singapore, France, Guatemala, Australia, England, Norway, Austria, Poland, Yugoslavia, New Zealand, Spain, Chile, Ghana, India, Germany, Turkey, Luxembourg, the Netherlands and Denmark. The AAM hopes to continue the tours as well as locate support for a program of helping U.S. professionals visit other museums at home and abroad.

The great success of the tour, we believe, is evidence of a growing international program within the AAM. Further supporting the international program is the approval of the merger of the U.S. National Committee of the International Council of Museums with the AAM last June at the Annual Meeting, details of which will be included in the October 1973 issue of MUSEUM NEWS on the Annual Meeting. If you are interested in international museum programs, please write the AAM.

Kyran M. McGrath

At the AAM

From the Arctic to Tierra del Fuego

The AAM Benefit exhibitions for the past few years have provided the Association with one source of operating revenue. In a major departure from past exhibitions, this year's AAM Benefit will be two exhibitions, *Masterworks from the Museum of the American Indian,* slated to open Oct. 17 at The Metropolitan Museum of Art, and *Indian Art in America,* a separate traveling exhibition that will be hosted by five museums throughout the country.

Masterworks represents the aesthetic contributions of our Indian heritage and includes 200 objects from the Museum of the American Indian, Heye Foundation, that never before have been on loan. The exhibition will span 4,000 years of history and 3,000 miles of geography in an effort to represent the native peoples of North, South and Central America. The exhibition, organized by Dr. Frederick Dockstader, director, the Museum of the American Indian, in consultation with the Met's curator of primitive art, Douglas Newton, has been funded by matching grants from the National Endowment for the Arts and Philip Morris Incorporated on behalf of Marlboro. Dr. Dockstader has prepared a fully illustrated catalogue that will accompany the exhibition.

The chairman of the *Masterworks* benefit exhibition is Mrs. Rodman Rockefeller; co-chairmen include His Excellency, Don Fernando Berckemeyer, Ambassador of Peru, and representatives from the Central American States. Mrs. Walter Pharr is chairman of arrangements. A gala preview of the exhibition is scheduled for the evening of Oct. 17 at The Metropolitan Museum of Art. Special patron dinners will immediately follow the opening. The exhibition closes Dec. 31.

Indian Art in America, a separate traveling exhibition, is a comprehensive exhibit that will contain 500 archeological and ethnological examples of 4,000 years of Indian culture. *Indian Art* will travel to the Indianapolis Museum of Art (Jan. 29-Mar. 31, 1974), Detroit Institute of Arts (May 1-June 30, 1974), Cleveland Museum of Art (Jan. 15-Mar. 15, 1975) and at least two other museums. Each opening night will be an AAM Benefit, with gala preview receptions.

Individuals interested in being patrons ($250 per couple, $240 of which is tax-deductible) or sponsors for the gala preview ($50 per person, $45 of which is tax deductible) of *Masterworks* or *Indian Art in America,* should contact: Ms. Lee Kimche, assistant director, American Association of Museums, 2233 Wisconsin Avenue, N.W., Washington, D.C. (202) 338-5300.

The May Issue in Review

MUSEUM NEWS' readers who have been following the acquisitions/deaccessioning topic that was the focus of the May issue will be interested to learn of the press coverage we have received. *Antiques Monthly,* a tabloid with over 100,000 subscribers, included a lengthy feature article on MUSEUM NEWS in their May issue.

The editorial, "Controversy is Interesting," was written by Janet Green, associate editor of *AM.* Ms. Green reviewed each of the articles in the May issue and noted: ". . . this subject has been . . . fully and expertly covered in MUSEUM NEWS by those highly knowledgeable authorities who live with the details on a day-to-day basis." Ms. Green continued: "MUSEUM NEWS has presented a timely, thought-provoking forum for an exchange of ideas which has strong bearing on the future of museum objectives. Not alone is this interest limited to the so-called esoteric art world—but to every single tax payer."

A second, brief review of the May MUSEUM NEWS appeared in the May issue of *The Art Letter,* a monthly newsletter on museums, artists and galleries, which is edited by Nancy Foote, the managing editor of *Art in America.* In a rather telegraphic style, *The Art Letter* reviews Thomas P. F. Hoving's policy statement and comments on other articles in the acquisitions/deaccessioning issue.

AAM/NMA Day 1973

Two nationally known figures will be among the speakers at the AAM/ National Museum Act Day of the 1973 regional conferences. Charles Eames, architect and designer, and Oscar Handlin, Pulitzer Prize winner and Harvard University professor, will serve as the keynote speakers for the topic of "Museums and the Bicentennial," the theme of this year's AAM/NMA Day.

Eames studied at Washington University, leaving after his second year

Oscar Handlin

Charles Eames

of study in architecture to open his first architectural office in St. Louis in 1930. Later he joined Robert P. Walsh, and working with Emil Frei, designed and produced furniture, fixtures, rugs, sculpture and painting along with architecture.

In 1936, Eliel Saarinen offered Eames a fellowship and later a teaching post at the Cranbrook Academy of Art. He married Ray Kaiser (who had studied painting with Hans Hoffman) in 1941 and moved to Southern California where he designed motion picture sets, and they worked at developing low-cost techniques for wood lamination and molding. At the same time, Eames was giving more attention to the uses of photography as record and communication, and began to use the fast-slide technique to illustrate lectures and present ideas.

In 1946, the molded plywood techniques and models were completed, and The Museum of Modern Art put on an unprecedented one-man furniture show of Eames' designs. In 1952, he finished the first production in multi-media, and later designed multiple image shows for world's fairs. His work was also increasingly used for special museum exhibitions.

Eames' more recent work includes: the program for the proposed National Aquarium in Washington, in association with Roche and Dinkeloo; design of the historical exhibition, "A Computer Perspective," for IBM which will culminate in a book to be published this year. Since 1970 he has served on the National Council on the Arts, and he held the Charles Eliot Norton professorship of poetry at Harvard during 1970-71.

Oscar Handlin, the Carl H. Pforzheimer University professor at Harvard, has taught at that University since 1939. A graduate of Brooklyn College, he received a master of arts degree from Harvard in 1935 and a doctorate in 1940. Professor Handlin has devoted his attention largely to the social history of the United States. His first book, *Boston Immigrants,* examined a neglected part of America's past. A similar subject treated on a wider scale was *The Uprooted,* for which he received a Pulitzer Prize in 1951. Handlin has written, with his wife Mary who serves occasionally as co-author, almost a score of works on education, economics, government, immigrant populations and general interpretive history.

Professor Handlin has served as one of the editors of the *Harvard Guide To American History;* author of a regular book review column for the *Atlantic Monthly;* and vice-chairman of the U.S. Board for Foreign Scholarships. Since 1958 he has been director, first of the Center for the Study of the History of Liberty in America, and then of the Charles Warren Center for the Studies in American History, both at Harvard.

Eames will be the keynote speaker at the Mountain-Plains and Northeast Regional Conferences. Handlin will serve as keynoter at the New England, Midwest, Western and Southeast Regional Conferences.

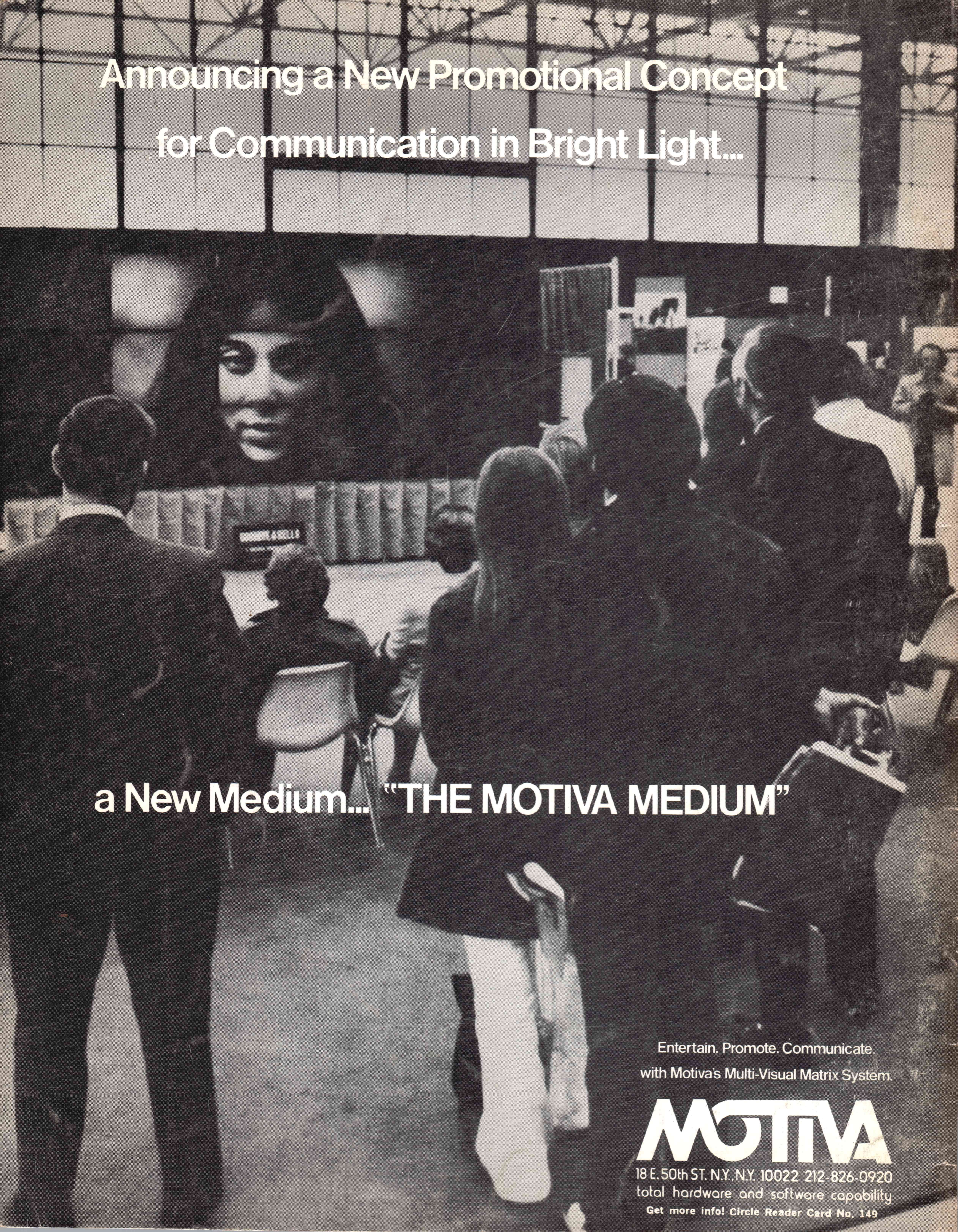
In addition to the keynoters, Joseph Wetzel & Associates will provide a presentation, entitled, "Bicentennial . . . Will You Be Ready to Celebrate?" Kyran McGrath will serve as a luncheon speaker and offer the AAM Washington Report. In the afternoon, Federal fund raising for the Bicentennial will be covered by representatives from the AAM, ARBC, National Museum Act and NEA. Extended consultation with the representatives will be offered in the late afternoon.

AAM/NMA Day 1973 is made possible through a grant from the National Museum Act. Dates for the AAM/NMA Day for each region are as follows: **New England**—Sept. 28; **Western**—Oct. 11; **Midwest—**Oct. 3; **Northeast—** Nov. 1; **Mountain-Plains—**Oct. 30; **Southeast**—Oct. 19. Check **Dates to Keep Open** for the dates of each Regional Conference.

Dates to Keep Open

September	
28-30:	New England Regional Conference, Nashua, N.H.
October	
3-5:	Midwest Regional Conference, Minneapolis, Minn.
9-13:	Western Regional Conference, Long Beach, Calif.
15-16:	AAM Trustees Seminar, Wilmington, Del.
17:	Opening of AAM Benefit, *Masterworks from the Museum of the American Indian*, Metropolitan Museum of Art (closes Dec. 31)
17-19:	Southeast Regional Conference, Raleigh, N.C.
29-31:	Mountain-Plains Regional Conference (in conjunction with WAAM), Albuquerque, N.M.
31-Nov. 1:	Northeast Regional Conference, Washington, D.C.
November	
Oct. 31-Nov. 1:	Northeast Regional Conference, Washington, D.C.
7-9:	AAM Seminar: Museum Education, Philadelphia Museum of Art
December	
2-7:	AAM Workshop: Conservation, Los Angeles County Museum of Art
10-12:	AAM Seminar: Administration, California Museum of Science & Industry
12-14:	AAM Seminar: Museum Security, Los Angeles County Museum of Natural History
1974	
January	
7-9:	AAM Seminar: Administration, Field Museum of Natural History
9-11:	AAM Seminar: Museum Security, Art Institute of Chicago
21-23:	AAM Workshop: Conservation, New York University
29:	Opening of *Indian Art in America*, Indianapolis Museum of Art (closes Mar. 31)
February	
3-5:	AAM Seminar: Shipping and Packing, Museum of Fine Arts, Boston
6-8:	AAM Seminar: Interpretation & Presentation, Milwaukee Public Museum
6-8:	AAM Seminar: For Registrars, Museum of Fine Arts, Boston
27-Mar. 1:	AAM Seminar: Interpretation & Presentation, Museum of New Mexico
March	
Feb. 27-Mar. 1:	AAM Seminar: Interpretation & Presentation, Museum of New Mexico
11-15:	AAM Workshop: Conservation, Royal Ontario Museum
24-26:	Legal Seminar, Smithsonian Institution
April	
2-3:	AAM Trustees Meeting, Washington, D.C.
May	
1:	Opening of *Indian Art in America*, Detroit Institute of Arts (closes June 30)
June	
2-7:	AAM Annual Meeting, Fort Worth, Tex.
5-14:	ICOM Triennial Meeting-ICOM '74, Copenhagen

Advertising Index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